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WINTER 2023/2024

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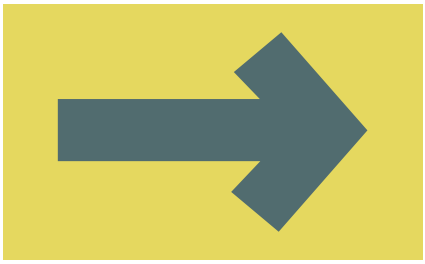

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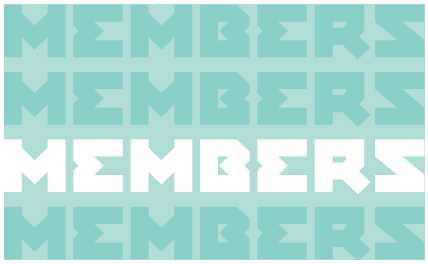

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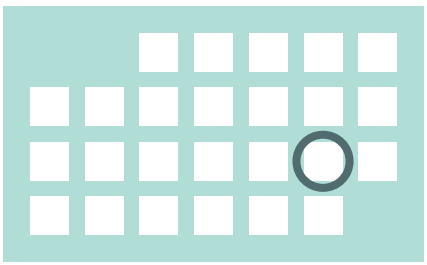

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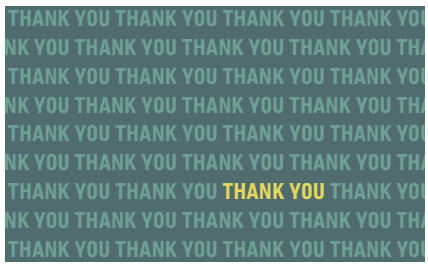

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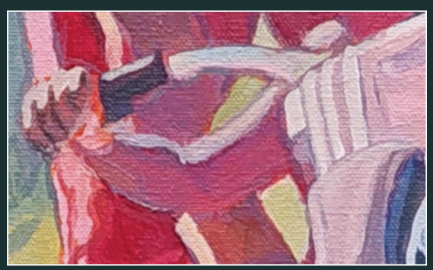

ON THE COVER

David Buttram, The First Lesson, oil on gallery-wrapped canvas, 22 X 30 inches. Buttram's 2022 exhibition at Framed Gallery, on Waterloo Road in Cleveland, was his first solo show after a hiatus of 42 years, despite a long and steady record of participation with distinguished company in curated group shows. In Fall 2023, Framed presented his work a second time. "I won't paint dismal things," Buttram said. Read more about the artist on page 6.

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WHEN (AND HOW) THE LEVY BREAKS

As this issue of *CAN Journal* went to press, scores of nonprofit organizations and individual artists had just learned of their grants for specific projects, administered by the Ohio Arts Council. Congratulations to all the artists and organizations who earned that support. We're thrilled that Collective Arts Network is among them.

There was no drama over this. The Ohio Arts Council gets money from the state's general fund, so there is no "permissive legislation" required from the state government, and no special tax levy to pass.

Also as *CAN* was going to press, nonprofit organizations in Cuyahoga County were awaiting official word and allocation amounts for their grants from Cuyahoga Arts and Culture—Collective Arts Network also among them. Because people are smoking fewer cigarettes, those grants in Cuyahoga County will be significantly lower in the next couple of years than initially projected. That's been a steady trend since the grants started, but revenue dipped significantly in the last year. And that—combined with the sunset of the tax in 2026—is why lobbyists and the advocacy group Assembly for the Arts are working toward getting revision of the cigarette tax levy on the ballot soon.

CAN has reported extensively on a range of issues relevant to the cigarette tax in support of the arts, from possible alternatives, to lobbying efforts in Columbus, to legislative moves, to years of controversy over individual artist funding and equity, to discord at CAC Board meetings. But filtering out all that, there are three critically important points now:

First, CAC and its partners at Assembly for the Arts need to get input—more public, demonstrable input—from organizations and individual artists about how those funds are allocated.

Second, allocation of revenue needs to be re-examined. Currently, about ninety percent of grantmaking goes to general operating support of nonprofit organizations, which of course pay staff to produce, promote, and in every way manage programming, and pay artists as well. But the two-to-three percent of CAC's total grantmaking that currently goes directly to individual artists could be doubled without significant impact to organizations. And, as the individual artists are fond of saying, this work would not exist without them. There are also good questions about whether a part of their grantmaking should support commercial arts organizations. This conversation is led by independent music venues, but would also have to include commercial art galleries, galleries, and probably some other businesses as well.

And third, working with Assembly for the Arts, the political action committee Assembly for Action needs to decide on the tax Cuyahoga County will put before voters, and when. They don't have a lot of room to move on those fronts. With revenue down almost fifty percent from when collections began, organizations need the boost of a revised tax soon.

As far as how much any new tax proposal should seek, that's a balancing act that will have to weigh maximum sustainable revenue from the tax against its maximum potential health benefit. How high should the new tax be? And that brings us back to this issue of *CAN Journal*. Writer Jeff Hagan digs into that balance, especially from the health perspective, on page 10.

We're also pleased to bring more attention to the artist whose work graces our cover: David Buttram has been painting scenes of inner-city Cleveland for decades, and after a 42-year hiatus is finally getting solo shows again.

We're also celebrating the remarkable, against-all-odds longevity of two Cleveland galleries. Located on Murray Hill Road in Little Italy, The Verne Collection, directed by Michael Verne, has been in business dealing contemporary Japanese prints for seventy years. And in Playhouse Square, Bonfoey Gallery—whose roster includes a multitude of the most respected Cleveland artists of the last century—celebrated its 130th anniversary in October.

There's plenty more, of course. We look forward to seeing you.

Michael Gill
Editor/Publisher

MASTER CONTROLLER

David Buttram finally gets to paint as much as he wants.

by Michael Gill

David Buttram estimates that he went 42 years without having a solo show: between a 1982 exhibition at Karamu House (during which he says he sold every painting) and one in 2022 at Framed Gallery on Waterloo, he appeared regularly and was even sought-after for group shows, but didn't get the spotlight himself, to present a broad collection of his own distinctive work. The artist paints in oil, starting from photos of vernacular city scenes, and captures peaceful life, without drama or trauma. Look closer into the paintings—especially into the hoods or fenders or windshields of cars, or the puddles and shine of wet streets—and you can see dazzling abstraction in the reflection of light. In Fall 2023, Framed Gallery presented his second solo show in two years. He's painting as fast as he can these days, working on two canvases at once. "Now I'm a painting junkie," he says. "Do you know what a junkie is? When I don't paint, I don't feel right."

David Buttram, Rainy Day, oil on gallery-wrapped canvas, 30 X 40 inches.

ABOVE: Artist David Buttram discusses his paintings at Framed Gallery. FACING PAGE: David Buttram, The Mechanic, oil on canvas.

Buttram is the first Cleveland artist to have solo shows at Framed, a gallery that deals in works of African and African American artists from around the US and the world. That long hiatus in his record of solo shows is especially surprising considering how familiar Cleveland artists and curators have been with his work for decades. Artist Johnny Coleman, who is also associate professor of Art and African American Studies at Oberlin College, calls his work "incredibly rich and resonant with the specificity of Place." Coleman adds, "While the illustrative beauty of the work sometimes has me reflecting upon the feeling that I experience in front of Jacob Lawrence's panels, this work brings me back again to (Harlem Renaissance photographer) Roy DeCarava's seminal influence, and the earlier work of Carrie Mae Weems, alongside of Dawoud Bey's work in Harlem—the intimacy of a space within which one feels themselves to be at home."

For his own part, Buttram says he admires the work of Vincent Van Gogh, who of course is famous for and inseparable from his brush strokes and thick impasto—though the Cleveland artist uses paint much more economically. It's easier to see the influence of the Ashcan School, which he also credits as inspiration.

If artists draw on their lives for motivation or inspiration, Buttram has lot of material available. Born in 1947 at St. Lukes Hospital, he grew up in the post-WWII years, in housing projects in the integrated Cleveland neighborhood that had once been the Village of Miles Heights, before his family moved to Glenville. So he saw a time when the city of Cleveland had something of a Black middle class, and over the years he saw that erode.

Fresh out of Glenville High School and looking for work, Buttram joined the Marines and went to Vietnam in 1966, where he served thirteen months and two days. He was still a teenager when he went through basic training at Camp Pendleton in California, and then trained in counter-guerilla tactics on Okinawa. He then was deployed to South Vietnam. For the *DD214 Chronicle*—a newspaper for Northeast Ohio armed services veterans—he described serving as point man, spotting booby traps on night patrols in "Antenna Alley." After that he was transferred to the Demilitarized Zone, where—despite that word "demilitarized"—a North Vietnamese shell killed a close friend. So he's been through some things. These stories are not told in Buttram's paintings. In a 2008 interview with Lauren (Hansgen) Murray, for the Each in Their Own Voice: African American Artists in Cleveland, 1970 – 2005 series, he describes war as "honorable, but not a good thing."

The artist paints scenes of the inner city, but not the kind you see on the news. His brush strokes capture busses and bus stops, blacktop pavement with tarred lines of repair, people, buildings, cars and bicycles. There are groups of people hanging out, and greeting each other, and tinkering with cars and bikes. There are skeletal trees, and the dramatic lines of shadows they cast.

"That is what I see in the inner city," he says. "I won't paint things that are dismal. Bikes are there. Fire hydrants, telephone poles. I really like painting brick walls. You don't have to paint every brick. It's brush strokes: the suggestion. Sometimes every detail is not a good thing. It's the way light falls. […] I like to paint people so I can get emotions, but if it is a rainy day or a sunny day, that works too. There's a story in the people, their lifestyle. I am interested in reflections, shadows, and light."

His brush strokes capture those things with a photographic sense of perspective and composition that somehow belies the source material for his art, which is in fact photography. He drives around the city for hours at a time, taking pictures, and says if he gets one photo of 100 that's good for a painting, he's doing well. But the camera is only a tool. If someone says it looks like a photograph, he says, that's almost an insult to the painter. "I want people to see brush strokes."

When painter Rhonda Brown was first considering a move back

to Cleveland, she took note of David Buttram's work. His paintings "do show you neighborhoods that have been disinvested, but within them you are seeing community. You are seeing all the things that are the opposite of what we are told on the news. There is so much beauty in community, play, laughter, just being." Brown has since relocated to Cleveland to serve as the city's first Senior Strategist for Arts, Culture and the Creative Economy.

Buttram knew since childhood, when he was captivated by the animations of Walt Disney, that he liked making art. He traveled a long road, though, before he could become a painting junkie. After his military service, he worked at a machine shop at the long-shuttered General Electric plant in Collinwood. He earned a diploma at the now-defunct Cooper School of Art, and also took classes at Tri-C. With all that credit behind him, he was able to enroll as a fourth-year student at the Cleveland Institute of Art, where he earned a BFA in illustration in 1989. That enabled him to leave the machine shop behind and work as a substitute teacher in the Cleveland Public Schools. But substitute teaching is a rough career path, and so he took night classes to get a teaching certificate at Notre Dame College. And with that certification in hand, he was able to get a full-time job teaching art at his alma mater, Glenville High School. Even then he continued to study, earning a masters degree at Kent State University. While his subject by day and by night was art, he still had little time for his own painting. He taught at Glenville for twenty years, retiring in 2015.

"I didn't believe in being a starving artist," he says. "So I worked."

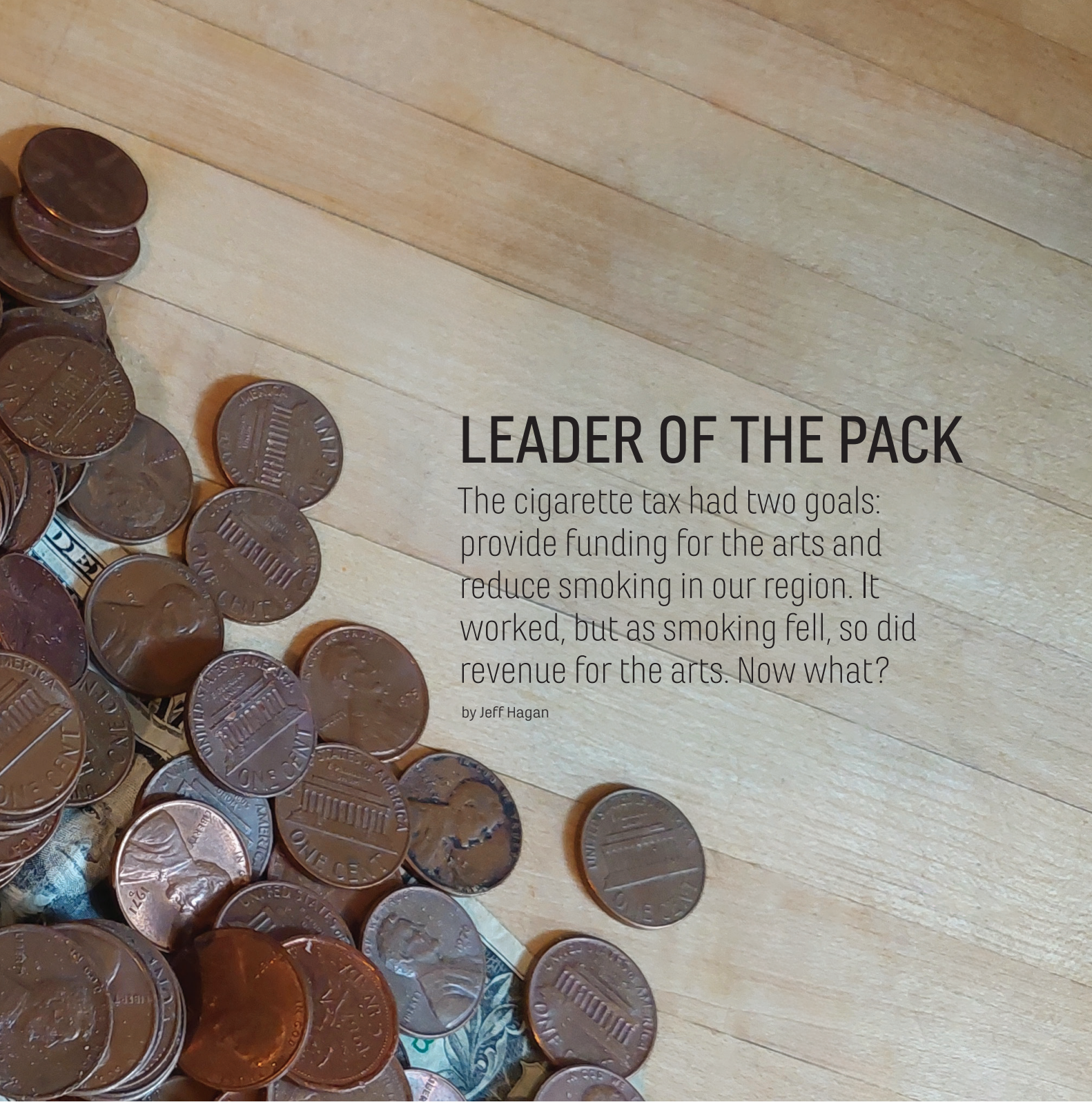
All that work was certainly one of the factors that kept Buttram from doing solo shows for so long. No doubt the challenges Black artists in Cleveland have faced for decades played a role, too. Nonetheless, while teaching and making "fewer than half a dozen paintings a year," group shows put him in good company. One of them, *Various Realities*, at the Great Northern Corporate Center Art Gallery in the early nineties, put him alongside Shirley Aley Campbell, George Kozmon, Phyllis Sloane and Phyllis Seltzer, among others. In reviewing *Various Realities*, former *Plain Dealer* art critic Helen Cullinan suggested, "perhaps it's time to update that list" of artists considered part of the Cleveland School. Buttram was part of a show at Malcolm Brown Gallery once. There were group shows at the Cleveland Artists Foundation (again in great company, including Laurence Channing and Thomas Roese, among others), and Heights Arts, and a two-person show with Deborah Silver at ARTneo in 2018. He was part of CAN Triennial 2022. For all those intervening decades, though, solo shows were elusive.

The artist paints in an upstairs room of his Cleveland Heights home, where he's lived since 1975. Whatever has gone on for all those years since then, there's something in his basement—the place that years ago served as his studio—that reminds him of the role he plays as a painter. Sketched on a panel behind a can of rubber cement and a jar full of artist's paint brushes: it's a pencil diagram showing a triangular relationship between the painting, the subject matter (noted "for reference only"), and the artist, who—as the diagram spells out—is the master controller. He is the one who is in charge.

The Ohio legislature, not known for favoring progressive policies, art, or Cleveland, nonetheless responded positively to Cuyahoga County arts advocates' early-aughts request to create a revenue stream to fund arts and culture. The General Assembly passed legislation allowing counties with populations over one million to tax cigarettes up to thirty cents a pack to fund regional arts and culture so long as county voters approve it and renew it every ten years. If Cuyahoga County wanted to tax itself, fine by them. The ballot initiative was passed in 2006 and became effective February 1, 2007. It was renewed by a landslide in 2015, and Cuyahoga Arts & Culture (CAC), which administers and distributes the funds generated by the tax, along with Assembly for the Arts, which does regional arts research and advocacy, will have to determine when to place a renewal on the ballot—among other considerations.

The arts and culture cigarette tax joins the existing $1.25-a-pack statewide rate last set in 2005, and the 4.5 cents tacked on in the county to help finance and maintain sports facilities (the Gateway sin tax).

There are a number of reasons cigarettes are targeted for taxing, and while those include the fact that a lot of non-smokers will gladly add



LEADER OF THE PACK

The cigarette tax had two goals: provide funding for the arts and reduce smoking in our region. It worked, but as smoking fell, so did revenue for the arts. Now what?

by Jeff Hagan

tax to something they don't use, it they also include the public health goal of reducing the use of tobacco.

Of course, not everyone takes that view.

In 2005, *Convenience Store News*—because of course there's a convenience store magazine—quoted the manager of Smokes for Less in Springfield: "People come in and they say, 'they're trying to get us to quit.' I said, 'no, they're trying to make more money off you.'"

In fact, though, it has worked to get people to quit, or smoke less.

"Price is the number-one deterrent to young people starting to smoke," says Jeff Rusnak, a political consultant who has observed the arts funding cycle for years and currently consults with CAC and Assembly for the Arts. The World Health Organization backs him up: "Evidence shows that significantly increasing tobacco excise taxes and prices is the single most effective and cost-effective measure for reducing tobacco use."

The tax, Rusnak says, has been a success for Cuyahoga County arts and culture. As *CAN Journal* has reported, in 2008—the first full year the tax was collected—it brought in $19.5 million.

"We're in the Top 5 in terms of public funding by any measure for the arts," Rusnak says. "It's been in existence for seventeen

years. It's worked and been significant and had a major impact on this county. Cuyahoga County is lucky to have world class institutions along with incredible neighborhood institutions. We have this robust ecosystem here.

"It puts us on the globe. It literally touches people in every corner of the county."

The tax also succeeded on the public health front, so well that the decline in cigarette sales in the county has translated into steep reductions in the tax yield. The funds fell 3.9 percent on average each year for the last fifteen, and in 2022 it had dwindled to about $12 million. Rusnak points out that Cuyahoga's cigarette tax is the only tax in the county that has declining revenue.

It was fun while it lasted—not that it's over, by any means.

In fact, the decline in tax funds was not unanticipated by arts leadership, including those at CAC.

"From the beginning we knew this was going to happen," says Jill Paulsen, CAC's executive director. "Now, has the revenue decreased a little bit faster than I anticipated the last couple of years? Sure.

"Of course it's not fun to be managing an organization where we have fifty percent less revenue than we did when we started. Not anyone would say that's a fun situation to be in. There is an increasing amount of folks involved in the arts, and there are decreasing dollars. That sets up a challenging environment with a lot of opinions and passion and desires. Everyone is doing important, valid work—how do you manage through that? So that's difficult." Those passions have flared up in a number of public forums and in discussions online; the *Plain Dealer* described a CAC board meeting last spring as "contentious" and "fiery" (if you are looking here to have the arguments given further voice, you will be disappointed).

Despite the cuts, says Paulsen, "we still are able to offer really substantial grants to most organizations and I think that is something I don't want to lose sight of that is still really important."

Jeremy Johnson, president and CEO of Assembly for the Arts, which by state charter as the local arts council can make suggestions to CAC on how to distribute its annual allocation of funds, says his organization is currently concentrating on how to manage through this period, too.

"We are focused on how CAC will be able to fund the sector for the next two calendar years (2024 and 2025) with the current tax. This is a sobering task since CAC reports cigarette tax receipts are declining precipitously."

Assembly "is gathering the input of individual artists through a survey and a series of listening sessions (assemblycle.org/sfa24). CAC and the George Gund Foundation are underwriting this process. We are also checking in with organizations of various budget sizes," Johnson says.

"It's really important to have this feedback. The arts and culture sector needs to feel heard and seen. Their feedback now will help unify the sector for the much-anticipated cigarette levy later."

A funding device with a built-in self-destruct mechanism might prompt the question: Is this any way to fund the arts? It might be the only way. There's little political will to provide arts funding anywhere near even the reduced amount from general state funds. It's a bad-behavior tax or nothing.

"They settled that seventeen years ago," says Rusnak. "That's not a question (currently) being raised.

"There isn't an alternative. Love it or hate it, someone else decided to use [sin taxes] to fund sports facilities. We did the research, all the due diligence, for alternatives and, frankly, there wasn't an alternative."

The lingering distaste some might have for sales taxes—which always have a larger impact on lower-income populations—must be weighed against the public health benefits, a calculus Dr. David Margolius, the director of the Cleveland Department of Public Health, isn't bothered by.

"Over the last fifty years Big Tobacco pivoted their targeted marketing to poor communities, to Black communities, Latino communities and youth—that was in all of their documents now available to the public as a result of the Master Settlement. Anyone can read about how they specifically went to Cleveland to give away menthol cigarettes to addict new customers," Margolius says.

"So Black communities and poor communities suffer much more of the burden of tobacco than wealthier communities and whiter communities."

Relative to the rest of the country, and owing, he says, to a number of Ohio-specific policies, Cleveland's smoking rate has gone up, and is now at is 35 percent.

"With Cleveland having one of the highest smoking rates in the country and smoking being our number one preventable cause of death, we should be laser focused on raising the tax on cigarettes to levels of our peer states."

Even if the tax doesn't get people to stop, he says, any reduction in smoking is helpful.

"It's not binary—the cumulative negative impact of cigarettes is proportionate to how much you smoke. And so certainly a reduction in smoking is going to help our community become healthier. In addition to it being the leading preventable cause of death, it's the leading preventable cause of illness and disability."

Most Clevelanders agree that providing more arts and culture money would be fab, but not everyone agrees on how.

"No tax is perfect," Rusnak says.

True dat. In the early days of looking at revenue streams, taxing video sales and rentals was floated.

Rusnak says the folks in Columbus—again, not big Cleveland fans—were determined to figure out a solution. "The state said, 'we want to help you guys.'"

Toward the end of 2022, advocates successfully lobbied to have the tax changed from a per-unit (i.e., pack or cigarette) to a percentage of sales, and to include vaping products. That way, even if consumption continued to dip, the resulting price increase would yield higher revenue for the arts. But the Ohio Department of Taxation nixed that and the legislature subsequently rescinded it.

An initiative on the November ballot would legalize and regulate recreational marijuana—could that be a future source?

"That's a tricky question. I think it's premature at this moment. Let's wait to see how the election goes," Rusnak says. The measure

already includes a ten-percent tax, which would be directed toward "establishing a cannabis social equity and jobs program."

In the absence of another viable option to build back the lost revenue, lawmakers and the governor's office agreed to a new plan: remove the 30-cents-a-pack cap on what proposals could be presented to voters.

Rusnak says before they determine how high of a tax to levy, he believes CAC will need to communicate to voters what their money is, and will be, spent on. "There's no consensus yet on what that number should be. What makes sense? What should the amount be? What should we ask voters to approve? But the bigger question is, what is use of the funds."

"I always worry about a Mapplethorpe moment: 'You're funding THAT?'" So far, he says, the grantmaking has successfully avoided controversy, although a few grants—such as those centered around LGBTQ issues—have generated a stir among a small circle of mostly online right-wing gadflies.

This has been true despite the fact that CAC's emerging grants sometimes go to projects that are untested and not well known. "It's important to note that, the CAC has been for many groups and emerging nonprofits doing arts and culture in our community, their first grant sometimes," says Jake Sinatra, CAC's director of grantmaking strategy and communications. "That's something we're very proud of.

"Of course, we have our criteria and our guard rails to make sure that we're making good, sound investments with our public dollars. But at the end of the day, it's opened up a lot of doors for a lot of groups to continue to then be able to tap into other funding sources, or be able to say [they] have what they've called the stamp of approval from CAC [so] others can say that's worthy of investment."

Paulsen is continuing a fundamental outlook shift that accelerated during her tenure in leadership over the last half decade.

"For us there's been increasing focus on equity and, for CAC, that generally means racial equity, but we've kind of expanded it far enough to say how do we make sure organizations of all sizes, organizations run by Black and brown people, get funding, have access to the dollars that our community deserves, so people can see themselves on stage and see themselves in galleries, so the public money is really for the public. That's been an arc we've had to go through ourselves, to say what does success look like, and for us it's bringing more people to the table and making sure organizations run for and by people of color tap into and have access to dollars.

"That is a new mark of success and we've made some good improvements but there's way more to go as always.

"I'm excited to think about what can the arts community do if and when we come together beyond just for a levy. What if we came together around voting rights? What if we came together around equity in our sector? What if we came together around making sure that artists had access to health insurance and the full set of supports that they need? I'd love to see that moving forward—that's more of a future goal. But I'd love to see the arts community be more cohesive in efforts that change our community and improve our community outside of the individual yet super important work that the organization does itself—working together around bigger goals. I think that would be huge."

But first: The levy.

CAC and Assembly have to figure out some number. How much they can give away depends on how much they can raise through the cigarette tax, but make it too high, and voters might reject it. They also have to choose the date—during which election cycle should the renewal appear. When it does happen, the campaign will be conducted by Assembly for Action, a political action entity which Johnson heads as president and CEO, and it will take money and effort. "It should be obvious that to raise this level of support, it will take a unified front," he says. "We need to use the next several months to generate excitement and confidence for this funding." He believes a recent study from Americans for the Arts, which found arts and culture generated $533 million in economic impact last year, will help buttress the campaign's case.

"Voters in Cuyahoga County have supported the arts twice before and they are likely to support a tax going forward in the future," says Rusnak. "They recognize the importance of the arts and what they contribute economically and to the quality of life in this county. They value arts and culture institutions. They're a source of endless pride.

"But we're not taking anything for granted. We want to make sure people know where their investment goes. But we have a proven commodity that's been successful for sixteen years."

Following voter research and economic trends, they will attempt to arrive at a magic number for how much per pack to tax. Considering that revenue from the tax is down by almost half, doubling the arts portion—from 30 cents per pack to 60—would boost revenue back to what was collected when the tax was new, assuming smoking rates held steady. History shows they would not.

Dr. Margolius, the city's health director, has some ideas.

"The number one killer of people in poverty—and everybody—is smoking. And at my core the work I'm trying to do is close health disparities and extend lives and improve quality of life. The best way I can do that is by reducing our smoking rate, reducing our lead poisoning rates, fentanyl overdose rates, etc. So, raising taxes is, according to the World Health Organization, the single best most effective intervention to reduce smoking rates and for that reason I'm in support of it.

"If the taxes from cigarettes were going to just extend a tax break for the wealthiest in Cleveland or Ohio, that would I think be most concerning for me. But as a public health intervention, the tax alone is really effective, so I'm completely comfortable with it going to the arts. And you could make the case that public art and art in general improves the health of our community, so I'm really comfortable with that."

How high would Margolius go with a cigarette tax?

As high as the highest rate—currently New York State, whose cigarette tax following a September 1 one-dollar hike, stands at $5.35 a pack.

"There's no reason we shouldn't aim to be number one."

Jeff Hagan lives in the North Collinwood neighborhood of Cleveland.

SIMPLE, SUBTLE, QUIET BEAUTY: THE VERNE COLLECTION CELEBRATES ITS 70TH ANNIVERSARY

by Henry Adams

Michael Verne holding Zojo-ji, Shiba (1925), by Hasui Kawase. He is standing in front of Time II (1988), by Shihoko Fukumoto. Image courtesy of The Verne Collection.

It's being done very quietly, but this month the Verne Gallery celebrates a remarkable anniversary—its seventieth year in business—making it the second-oldest gallery in Cleveland after the Bonfoey Gallery, established in 1893. Such longevity in itself is remarkable, but in this instance all the more so, because the Verne Gallery is a bit of an anomaly in today's art world, where the little guys are increasingly being pushed out of business by large corporate entities.

The Verne Gallery has achieved its success by clearly defining a specific niche in which it is unrivalled: contemporary prints by both Japanese artists and Americans who live in Japan, as well as a thorough, disciplined focus on an unusual business model. Rather than focusing on very expensive items for the very rich, the gallery carries art that is affordable for those with a more modest income, and Michael Verne devotes a lot of attention to quietly educating his clients. Probably in large part because of his personal touch, the Verne Gallery is a little goldfish that has survived in a fish tank full of sharks.

That it ever came into existence is something of a miracle. Its origins date back to 1953, when a young Navy lieutenant named Daniel Verne and his wife Mitzie were stationed in Japan. Since Daniel was an oral surgeon, he was allowed to live off base. While the couple had only a modest income, they were stationed first in Kamakura, where many of Japan's best art dealers had their shops, and later in Hayama, not far from the Emperor's summer palace. Mitzie knew nothing about Japanese art, but she established friendships with Japanese connoisseurs, and art dealers such as Hiro Bayashi, who helped her learn.

Many of her friends thought Mitzie was a bit crazy, but at this time Japan was still reeling from the devastation of World War II, and it was struggling to modernize. Traditional Japanese art was very affordable. An eighteenth-century Japanese scroll she purchased for $15 for her personal collection was lent a few decades later for display at the Metropolitan Museum in New York. When they returned to Cleveland, Daniel and Mitzie kept up their Japanese friendships, and Mitzie quietly built up a business as a dealer in Japanese art, working out of her house.

Their son, Michael, who runs the gallery today, grew up with a normal boy's interests in sports and business, although at some level he was aware that the art that his mom was handling, and that hung around the family home, was a bit different and more interesting than the duck prints in the homes of his friends. He became a connoisseur of the Japanese aesthetic not through conscious study, but through a process of osmosis. After graduating from the University of Denver, Michael worked for a year or so at a Hyatt Hotel in Long Beach, California, but found that dealing with difficult guests—including one Michael interrupted emptying his revolver into a photo of the Ayatollah Khomeini—was stressful and unnerving. He returned to Cleveland and earned an MBA from the Weatherhead School of Management at Case Western Reserve University.

After graduating, Michael decided that he would make a try at print dealing as a business. With the help of Professor Roger Welchans, he opened a little shop on the campus of John Carroll

Yuko Kimura, Indigo Mountain: Traces of the Past, 2023.

University (JCU) and also started driving his station wagon to print shows in places like Washington, DC; Chicago; San Francisco; and Los Angeles. Michael was invariably the only art dealer from Cleveland. A big break came when he was accepted to the *Works on Paper Show* at the Armory in New York, where he set up a booth next to some of the world's biggest art galleries handling big ticket items. They operated on a different business model and were largely populated by a few pretentious salesmen in expensive suits, looking too aloof to handle a simple question. Michael's booth was packed with customers and conversation. In five days, he sold more art than he ever had.

To be sure, keeping up with a fast-changing world has been a challenge. Today, booths in many of the major art fairs have become prohibitively expensive. But Michael has survived by moving to book fairs and other venues. He also moved from JCU to the site of a former neighborhood grocery store in Little Italy.

A word about what Michael Verne handles: the term "modern art" can be defined in many ways, but to a surprising degree what we now describe as modern art was the result of a new dialogue between East and West, when the French Impressionists discovered Japanese prints and a new way of seeing the world, and consequently developed a new mastery of bold patterns and colors and new ways of representing space. In exciting ways, the new artistic tricks they learned also lifted viewers into new forms of aesthetic awareness and consciousness. Over time, Western artists discovered other forms of Japanese art, notably Zen ink painting, which is closely linked with Zen practices of meditation. Paintings of this sort impart qualities of serenity and mindfulness, and distill the mysteries and paradoxes of the cosmos into a few expressive gestures.

What the Japanese contributed to modern art, in short, was not only aesthetic delight, but also qualities of mindfulness and inner peace and strength, which are increasingly difficult to achieve in our hectic modern age. The art carried by the Verne Gallery represents today's chapter of this story.

The Verne Gallery started out as a gallery of old Japanese prints. Now it carries art that's almost all from 1900 up to today by artists whom Michael knows, and he can talk not only about the formal qualities of their art, but also about their lives and their particular spiritual and artistic quest. Indeed, he's the author of a book about a number of these figures (published by Tuttle, the leading publisher of books about East Asian art), which he wrote in partnership with his sister Betsy Franco, the mother of the actor James Franco. Michael puts a lot of thought into what he carries and he doesn't just handle anything: only the pieces by these artists that he feels are the very best. You may well have your personal favorites, but to buy from him is a bit like ordering a glass of wine in a Zack Bruell restaurant, where you know that whatever you order will be pretty darn good.

One of Michael's top-selling artists lives right here in Cleveland. Yuko Kimura was born in the US, grew up in Tokyo, and received her BFA from the Cleveland Institute of Art, where she won the Agnes Gund Traveling Award. Her creations are now featured in a show of work featuring Japanese hand-made paper, *Washi Transformed*, which will travel to sixteen different museums over the next four years. Her work draws on ancient Japanese aesthetic principles but explores them in new ways.

Kimura writes, "*Mushikui* is the Japanese word for wormholes. In 2006, I discovered some worm-eaten Japanese woodblock book pages in an antique book fair in Japan. I was fascinated looking at the nature of the paper. Mushikui usually make old prints less valuable; however, for an artist like me, they have become wonderful materials for my artwork. The mushikui create irregular shapes on paper that have a subtle, delicate, textural beauty. My mushikui collages create something new by reusing old material. The tactile quality and simplicity of my work is related to the aesthetics of *wabi sabi*. Wabi sabi is the beauty of things, imperfect, impermanent, and incomplete."

Most of the contemporary art world is about shocking you with things that are difficult to understand. The Verne Gallery, instead, focuses on what the Japanese describe with the term *Shibui*: quiet elegance. Shibui is the aesthetic of simple, subtle and elegant beauty, and of achieving a connection with the essence of nature by focusing on the raw loveliness of little details that we usually don't take the time to admire and appreciate. The gallery's product is art that you can afford that will also quietly transform your life. It's a wonderful place to stop by for a visit, if only just to look.

THE BONFOEY GALLERY AT 130: ART THAT TRANSCENDS TIME

by Jo Steigerwald

Bonfoey Gallery leadership from left to right: General Manager and Art Consultant Olga Marela, Gallery Director and Art Consultant Marcia Hall, Owner and President Richard Moore, Gallery Director and Head Appraiser Diane Schafftstein.

When they opened their first store, no cars swooshed by their display windows. Women's skirts swept the sidewalks and their jewels glittered under gaslights at the Opera House, just down East 4th Street from the first store. John D. Rockefeller had just started his vertical integration into wealth, Henry Sherwin and Edward Williams had recently introduced a line of marine paints, and the Cleveland Museum of Art hadn't been funded into its mighty existence.

This is something to celebrate: the Bonfoey Gallery's 130 years of immersive service to and for the regional arts community. As one of the oldest art galleries in the country, Bonfoey has offered custom framing, appraisals, restoration, art consultation, and installation to private clients, institutions, and corporations. And since the 1960s, Bonfoey has also represented quality work by Northeast Ohio's finest artists.

"It's an overwhelming thought," notes Marcia Hall, Bonfoey's gallery director and art consultant, who has worked at the company for fifty years. "When we were preparing for this exhibition, we considered that we've been in existence for so many years—through World War I, the Great Depression, World War II—and have seen so many inventions arrive. It's amazing that we've sustained our business to be a part of the Cleveland arts community."

Founder Ascher Bonfoey, who was a violinist for the Euclid Avenue Opera House, was also a talented framer. According to company legend, his wife Della asked him to create a frame to preserve a beloved valentine. He did just that, his Opera House colleagues saw his work and commissioned more frames, and the company was born in 1893.

The framing business grew, with clients like Henry Ford, Rockefeller, and Cleveland luminaries such as the Gund and Severance families requiring custom framing for their personal and corporate art collections. Bonfoey hired George Moore in 1928 as a sales person; Moore worked in all aspects of the business, becoming owner in 1939 and adding artwork sales in the 1950s. Moore's son, Richard, started working as a teenager for his father, took over the business in 1973, and remains the current owner.

The Bonfoey Gallery is best known for its custom framing, especially its gilding and custom finishes. According to Diane

Anniversary celebration guests included, from left to right, artist Frank Oriti, Bonfoey General Manager Olga Merela, artist Susan Danko, and Eva Merela-Peseski.

Schaffstein, gallery director and head appraiser, lengthy experience—Bonfoey's head gilder has worked for 45 years—sets their work apart. Restoration work on an antique frame may include restoring a delicate frame's missing detail by taking a mold of what remains, recreating the piece, and painstakingly filling the once empty space with a seamless mend.

Bonfoey's high-quality framing has been equally matched by its notable customer service. In the 1960s, an outside hoist was used to raise six large pictures the gallery had selected for a client recovering from a heart attack in the hospital, to review through the window of his hospital room. More recently, Schaffstein and a Bonfoey crew rode on the *top* of the Terminal Tower's freight elevator, in order to deliver and install a massive framed print which wouldn't fit inside the elevator.

"Being a one-stop-shop sets us apart," notes Hall. "We have everything in one facility: art consultation and reinstallation for residential and corporate clients, appraisal services, design consultation and restoration, representation for artists—especially quality regional artists—and shipping works. We fill a unique niche in Cleveland; *we are* a unique niche in Cleveland."

Both Schaffstein and Hall note that Bonfoey's goal is to offer quality artwork that transcends time, and that their length of experience in the art world—the four principals of the company share over 175 years of experience among them—is something few galleries can offer to clients. Upcoming plans for Bonfoey include adding a portrait commission portion to their website, offering master copies of fine art masterpieces, and continuing to do what Bonfoey does best: serving the arts community from their Playhouse Square location.

Celebrate Bonfoey's legacy with an immersive view of their last 130 years. The anniversary exhibition is on view until January 2024 in both street-level and basement galleries at 1710 Euclid Avenue (fun fact: the rear portion of Bonfoey's current space was reportedly the famed Ghoulardi studio at WJW, who occupied the building in the '60s). This retrospective of Cleveland artists who have shown at Bonfoey over the years includes works by Dana Oldfather, Laurence Channing, Chris Pekoc, Clara Deike, Abel Warshawsky, Viktor Schreckengost, Julian Stanczak, Joseph O'Sickey, and others.

HOW JOSEPH AND NANCY KEITHLEY BUILT AN ART COLLECTION THAT BECAME A HISTORIC GIFT TO CMA

by Christopher Johnston

As a young married couple, Joseph and Nancy Keithley knew they shared a deep appreciation for art. Fittingly, they had met at Cranbrook Academy of Art in Bloomfield Hills, Michigan, in 1974, when a mutual friend invited them to a small party the matchmaker hoped would spark a romantic union between two other friends.

"After about 45 minutes, the two people who were meant to meet left separately," Nancy remembers with a laugh. "They didn't find any reason to stick around with one another, but Joe and I were attracted to each other."

A year later, Nancy and Joseph married. Joseph had graduated from Cornell with a degree in industrial engineering. While working in his first job doing operations research as a manufacturing engineer for Eaton Corp's truck components group, Joseph took a different path than his fellow employees when he purchased a couple of prints to decorate his small, dull office with vibrantly colored modern art.

"When I bought them, I was clueless who the artists were, but they were kind of neat," he says. "While everyone else displayed sample axles and transmissions in their offices, I learned years later that I had hung posters of Magritte and Helen Frankenthaler paintings."

Joseph later gave them to Nancy for her office at Ernst & Young. Although they had no idea they were about to spend the next forty years collecting what would become a historic gift to the Cleveland Museum of Art, they knew immediately that they possessed complementary sensibilities and preferences for art.

"Nancy had Royal Copenhagen plates and flatware that were wonderful, elegant European designs, so I could see how her aesthetic and my aesthetic were perfect for one another," Joseph says. "So in a way that's how we started, and we began to put paintings on the walls."

In 1979, they had an opportunity to live in London for a year while Nancy worked as a consultant and Joseph as a salesman. They lived in a furnished flat, but they spent many hours visiting London galleries and became comfortable traveling through Europe in search of art. When they returned to Cleveland, they moved into a house on Fairhill Road that had an English Cotswold feel to it, so they began to appoint it appropriately with art purchased at Bonfoey and Vixseboxse galleries.

In the mid-1980s, a friend held a small party to introduce the Keithleys to two artists who went on to become good friends and part of their growing art collection: Joseph and Algesa O'Sickey.

"After that, the O'Sickeys invited us to their house," Joseph says. "That started a great relationship for us because Joe's art was wonderful, and Algesa's was wonderful, too. We bought one of her beautiful soft sculptures of the Brontë sisters. The dolls were four or five feet tall, and she made all of the clothes for them."

Today, one of Joseph O'Sickey's paintings from 1977, Garden Variations: Orange and Yellow, a stunning 60 x 70-inch canvas, adorns their breakfast room. Well, a high-resolution photograph of the masterwork does now, since the original was part of the Keithleys' gift to the Cleveland Museum of Art in 2020. Although they display originals throughout their home, the Keithleys still enjoy looking at the high-resolution facsimiles CMA replaced their donated collection with. In fact, Joseph says, they admire them every day.

"When you have the art in your house, you get to spend more than two minutes looking at it," he says, referring to museum or gallery viewing experiences. "You see it in different lights, different moods for yourself, and it begins to be really interesting, particularly, that's what separates good art from banal art because you keep learning and seeing."

"When you have the art in your house, you get to spend more than two minutes looking at it. You see it in different lights, different moods for yourself, and it begins to be really interesting."

Moreover, that friendship with the O'Sickeys became a turning point for the Keithleys, as they began to realize the joys of knowing the contemporary artists they wanted to collect and learning about the gallerists who represented them, especially in New York, London, and Paris, where they began to travel for auctions.

In 1984, on a trip to Avignon, France, the Keithleys visited a gallery where they saw a beautiful still life by a French painter.

"I'm sure you could find her in a book somewhere, but she's hardly important, and the price was $1,000," Joseph recalls. "I said to the dealer, 'how did you arrive at the price?' He said, 'because that's how much things go for.' It gave me a sense of how much we didn't know."

They also returned home knowing they still had much to learn about what art is collectable. Thus, the Keithleys grew increasingly

Joseph and Nancy Keithley's gift of their collection of art to the Cleveland Museum of Art was the institution's largest single gift in the last 60 years, CMA Director William Griswold said in presenting the couple with the Cleveland Arts Prize Barbara Robinson Prize. Robert Muller photo, courtesy of Robert Muller and the Cleveland Arts Prize.

involved with CMA, with Nancy becoming a trustee in 2001 and serving as chair of the accessions advisory and collections committees from 2006 to 2011. She is currently a member of the executive, buildings and grounds, and collections committees.

"We began to tap into the curatorial staff at the Cleveland Museum of Art," Joseph informs. "It was surprising how willing they are to work with people who are interested in art, so we had the benefit of traveling with them and growing intellectually, and we had more money to spend."

"It was truly educational to look at paintings with them and see what they saw," Nancy says. "That was invaluable."

In 2013, they established the Nancy and Joseph Keithley Institute for Art History at Case Western Reserve University and the Cleveland Museum of Art, which not only provided additional resources to support curatorial and scholarly art education, it also advanced inclusive initiatives, artistic exploration, and community engagement for nearly all University Circle institutions.

Early on, the Keithleys had no aspirations to acquire art at CMA's level of collection, Nancy recounts. But as they got to know the museum better, saw and learned more, they began to work their way up, exploring different genres such as abstract expressionist art to see whether that was a good fit for them and their expanding collection.

In 2001, they had a memorable experience with CMA when they purchased Tulips by Henri Matisse, which one of the curators had recommended they look into when it became available from a New York art dealer. The director at the time, Katherine Lee Reed, took down a painting so they could hang it in one of the galleries.

"Then we all looked at it, and we said, 'does this stand up to the other paintings?'" Joseph says. "The answer was 'yes,' and we both thought, 'wow, they would be willing to do this.'"

Matisse's depiction of a bouquet of colorful tulips that expresses "a joyful sentiment" in a vase that "rests precariously" on the edge of a table eventually became part of the Keithleys' landmark donation to CMA twenty years later.

"Never did anyone say to us, 'what are you going to do with your collection?'" Nancy informs. "Never was there any pressure. It was very generous of them to share their time, so it just became obvious to us."

Joseph adds: "Whether it was the director or a curator that we were working with, we said, be honest with us. If this picture is good enough for you to hang and add to the permanent collection, tell us. If it isn't, there are a lot of pictures out there, so we'll move on to the next picture."

In the fall of 2019, they began serious talks with Director William Griswold about contributing the majority of their collection. In 2020, their monumental gift to the Cleveland Museum of Art of 114 artworks worth more than $100 million was the largest gift to the museum in sixty years, since Leonard C. Hanna gave a significant collection. Considered a catalyst to elevate the museum's impact and accessibility, the Keithleys' collection featured prized works by Picasso, Vuillard, Bonnard, Avery, Braque, Pissarro, Wyeth and Joan Mitchell, along with a series of watercolors by John Marin and a group of Chinese and Japanese ceramics.

"Joe and Nancy Keithley are among the greatest supporters of art and culture in Cleveland—and beyond," says Griswold. "Their commitment to the Cleveland Museum of Art, their foundational contribution to our joint program in art history with Case Western Reserve University, and their transformative gift to the CMA of their entire collection of paintings and other works of art in early 2020 place them squarely in the firmament of our community's most outstanding philanthropists."

The transition wasn't easy, though, because a team of seven art handlers spent every day at the Keithleys' home for three weeks, taking down pictures and carefully preparing them for delivery to their new and permanent home at CMA. Fortunately, the team completed its enormous task before the pandemic hit.

"As everybody knows, in March 2020, the world changed, and we didn't have any art," Nancy says. "The two of us had a lot of time together but nothing particularly to look at. Joe was bereft at that development, but in May and June of 2020, the facsimiles started to arrive, so he felt more at peace."

"In the end, I really think we rent the stuff," Joseph says sagaciously. "When you're dead it's going to somebody else. So it was with that frame of mind that Nancy and I thought that if CMA and the people of Cleveland would like to have it, we'd give it to them, because we never thought about this as an investment. This was an expense."

In October, the Cleveland Arts Prize presented the Keithleys with the Barbara S. Robinson Prize, a prestigious honor awarded to individuals for their extraordinary commitment to the advancement of the arts.

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PHOTO

PAUL MARKOWICZ

POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

Paul Markowicz has had his photography on display in The Robert Thürmer People's Art Show at The Galleries at Cleveland State University, Cleveland Print Room, doubting thomas Gallery, Rant! Gallery, Lakewood Art Studios and in the Cleveland Photo Fest. He has twice been selected by the Shaker Heights Landmark Commission as a first-place winner in their annual photo contest. Paul's first solo show, a collection of sixty digitally-altered photographs, was on display at the Shaker Heights Public Library in 2019.

"How do you interpret the title, Photo Poet?" *- Aja*

"Telling stories expressed visually with imagination." *- Paul*

PHOTO

Police Memorial Way
Lakeside
Being black Should Not Be a Death Sentence!
SILENCE = VIOLENCE
BLACK LIVES MATTER
POLICE BRUTALITY = MURDER
WAKE UP WHITE AMERICA
PRAY WE CHOOSE
Justice
GIVE ME Liberty OR GIVE ME Death

POETS

NO
JUSTICE
NO
PEACE

HOT DOGS
COLD DRINKS
JOHNNY'S DOGS
BEEF HOT DOGS
BEEF CHILI DOGS
POLISH BOYS
TEXAS HOT
KIELBASSA
KOSHER HOT DOG
STEAK BURGER
ITALIAN SAUSAGE
ICE COLD POP
WATER
CHIPS

CONSOLIDATED AD

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Framed Gallery
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Heights Arts
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Mansfield Art Center
The Morgan Art of Papermaking Conservatory
& Educational Foundation
Praxis Fiber Workshop
The Sculpture Center
Summit Artspace
Tremont
Valley Art Center
William Busta Projects
YARDS Project Space at Worthington Yards
Zygote Press

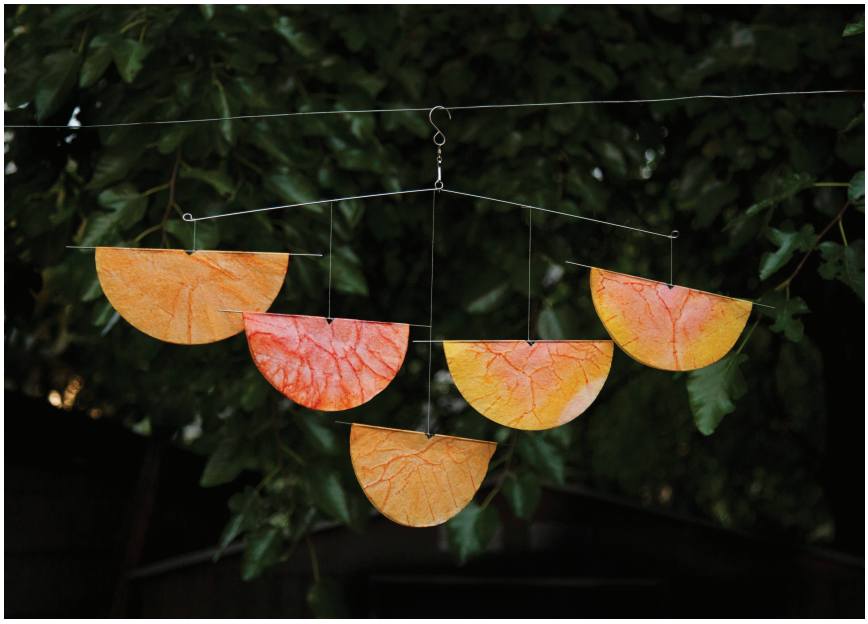
Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

Through Member Reports, CAN amplifies the voices of the region's art presenters by providing this platform for news from the source.

MEMBERS REPORT

Glassworks by Michael D. Zelenka, Paintings by Anthony Van Rooy at 818 Studios

by Barbara Merritt



LEFT: Mobile, by Michael Zelenka.
ABOVE: Painting, by Anthony Van Rooy.

As 818 Studios embarks on its sixth year as an art gallery in the Tremont neighborhood, we welcome two powerhouses of Northeast Ohio art to our gallery for an anniversary celebration titled ZVR: ZELENKA & VAN ROOY: *Fluid and Fixed*.

This year, for our anniversary celebration, 818 Studios is pleased to present the visionary art glass sculptures of Michael Zelenka and the contemporary paintings of artist Anthony Van Rooy. Zelenka and Van Rooy's careers have run parallel to each other over the last thirty years, resulting in a unique friendship. Both hailing from Cleveland, their art careers have taken them along separate, but similar roads. 818 is proud to bring these two creatives together for a unique showing through December 3.

Zelenka's art glass sculptures feature dense, heavy, solid forms with swirling color, as well as airy mobiles that capture the imagination. He has been producing glass art professionally for forty-plus years. Zelenka earned his BA at the University of Toledo, leading him to study and work at many of the most prestigious glasswork facilities, including Maxwell Crystal, Ox-Bow, Haystack, and Pilchuck. Zelenka also spent time at the Glass Unica Workshop in Den Haag, Netherlands, honing his craft and doing team work. He currently creates his sculptures (hot work) at the Toledo Museum of Art studios and does all of his finishing work in his own studio here in Cleveland. Zelenka's colorful mobiles, small solids, and heavy colorful sculptures will fill the gallery throughout November. "I love the oxymoronic nature of my sculptural glass which is so heavy and grounded…contrasted with my mobiles, which can be moved by the slightest breeze," Zelenka says. He has curated shows for the Butler Institute of American Art and has shown work at the Akron Museum of Art and the Ohio Arts Council. His work resides in collections all over the world, including the headquarters of Sony, GM, and Novalis. Zelenka also has work in the collections of the Museum of Modern Glass in Denmark, National Glass Museum in the Netherlands, and the Butler Institute.

New work by Anthony Van Rooy will also grace the walls of 818 this November. Van Rooy achieved a BFA at Cleveland State University in 1992 and is currently working out of his newly-acquired studio/art complex in the Slavic Village neighborhood. When he's not painting, Van Rooy's spends time rehabbing and reshaping this industrial building into a creative hub for artists and entrepreneurs. Constantly on the move, he is always looking to put balance and chaos in the same painting. Van Rooy is a contemporary artist whose work is centered around today's false ideals, while incorporating religious and mythological pathways. Van Rooy is a regular here at 818 Studios, and we are pleased to continue our support of this amazing artist.

818 STUDIOS

818 Jefferson Avenue
Cleveland, Ohio 44113
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EVENTS

ZVR: ZELENKA & VAN ROOY: Fluid and Fixed,
through December 3

Art Books Cleveland Does the ABCs

by Bette Bonder

LEFT: Rachel Morris, Abecedarium. RIGHT: Kelly Pontini, ABC of India.

Art Books Cleveland has had a busy 2023. Artists from our group have exhibited at Loganberry Books, the Beachwood Community Center, the Morgan Conservatory, Heights Arts, Seton Hill University, and many other venues.

As 2024 begins, we turn our attention to an Art Books Cleveland exhibit at BAYarts, titled *ABC Does the ABCs: Explore the Alphabet by Art Books Cleveland*. The show is based on the long history of the abecedarium as an art form encouraging not only the visual arts, but poetry, literature, and other creative arts as well.

According to the Cornell University Library, an abecedarium is an alphabet (of any language) that presents the letters in order, usually with a word or picture that starts with that letter and represents it.

Although in common use we often think of abecedaria as educational books for children, they also have a centuries-long history that spans many cultures and includes an array of forms. Book artist, book historian, and visual culture theorist Johanna Drucker has noted that while words may be added or deleted from a given language, the letters used remain consistent.

A few examples from history offer a sense of the depth and breadth of interest in abecedaria in a variety of forms. Prior to World War I, Italy's Futurist movement created a new alphabet with a goal of upending the status quo. In 1940, Gertrude Stein wrote an episodic poem based on the alphabet. In 1970, Hollis Frampton, an avant-garde filmmaker, released a film on the alphabet titled *Zorns Lemma*, the product of six years of roaming New York City filming words starting with all the letters of the alphabet he encountered in the environment. New York poet Erik Schurink, in the tradition of Gertrude Stein, wrote a lengthy abecedarian poem designed to celebrate the presentation of a complete subject. Abecedaria have also been used to teach classes in disparate fields, including physics and others subjects not traditionally linked with the creative arts.

The BAYarts exhibit opens with a reception on February 9 and runs for a month. Please join us to explore the many ways in which the alphabet influences artists' creativity. And if the exhibit captures your imagination, contact the organization by mail c/o Strong Bindery, 13015 Larchmere Boulevard, Shaker Heights, Ohio 44120 or by email at artbookscleveland@gmail.com for meeting and membership information.

ART BOOKS CLEVELAND

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.631.9255

EVENTS

ABC Does the ABCs: Explore the Alphabet by Art Books Cleveland, February 9–March 2. Opening reception February 9. On view at BAYarts, 28795 Lake Road, Bay Village.

ELIZABETH CATLETT *SHARECROPPER*, 1952/1968

BLACK GRAPHICS
AFRICAN AMERICAN PRINTMAKERS, 1960 TO NOW

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MELVIN W. CLARK *FLUTE PLAYER*, 2001

MELVIN W. CLARK
FOUR DECADES OF PAINTING

January 4 - February 24, 2024

Lusenhop Fine Art is pleased to present a career survey of paintings by Melvin W. Clark, who trained in Detroit in the 1970s before moving to New York City in the 1980s, and later to a secluded studio in the Pocono Mountains where he continues to work. The artist will be present for the opening reception in January when we will gather to celebrate his life and work on the occasion of his 80th birthday.

UPCOMING

A TRIBUTE TO MALCOLM M. BROWN

March and April, 2024

LUSENHOP FINE ART

2248 Lee Road Cleveland Heights, Ohio 44118
312.909.1381 | blackarthistory@gmail.com
lusenhopfineart.com
Thursday through Saturday 11–5, and by appointment

Please contact us if you are considering selling art by nationally known African American artists. Our private and museum clients are currently hoping to acquire major paintings, prints and sculpture by artists including Romare Bearden, Elizabeth Catlett, Ed Clark, Sam Gilliam, David Hammons, Suzanne Jackson, Hughie Lee-Smith, Norman Lewis, Kerry James Marshall, Charles White, Jack Whitten, Hale Woodruff, and many others.

Art House: Living It, Breathing It

by Laila Voss

Students working with dye in one of Art House Inc.'s Summer sessions.

Between human resource concerns, facility issues, fundraising for critical arts programs and services, and exciting new projects, there is little time to pause and reflect. Yet, images still percolate into dreams, while others stick along the fringes of awareness, occasionally pushing their way to the forefront of the mind.

Such is the case with past summer projects and events. Villages, large houses, monsters, and clocks all came alive as a result of a This Is Not a Box! STEAM Camp session. Finding its way into a dream, one student's project became a metaphor for the fallacy of linear time. The wall of drawings that kids engaged with for Building Confident Characters continues to resonate. Palpable and unforgettable are the expressions of delight in both the very young and the senior citizens who came to Art House, as they discovered color, texture, and form with cloth, dye, clay, and glaze.

Throughout a career between various facets inside the art and culture world, sometimes art's impact comes as a surprise. Whether by exposure or immersion, anticipated or unexpected, it manifests over time, often in subtle ways. Waking and in dream-life—there art is: unique, undeniable, and rich.

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

EVENTS

Family Clay Day, 10am-noon Saturday, November 25
Family Open Studio, 1-3pm Saturdays, December 16 & January 20
Community Culture Night, TBD
Family Clay Day, 10am-noon Saturday, January 27
ABC Chili Cook-Off, 1-4pm Saturday, March 9

Clarence Holbrook Carter (American, 1904-2000)
Night Garden, 1972
Acrylic on scintilla , 21.5 x 21.5 inches

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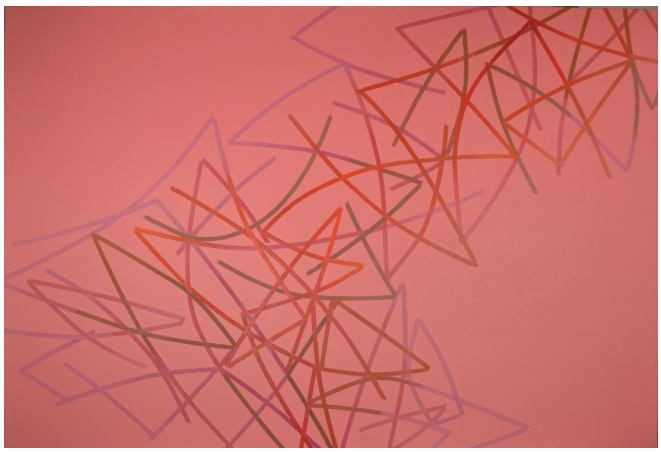
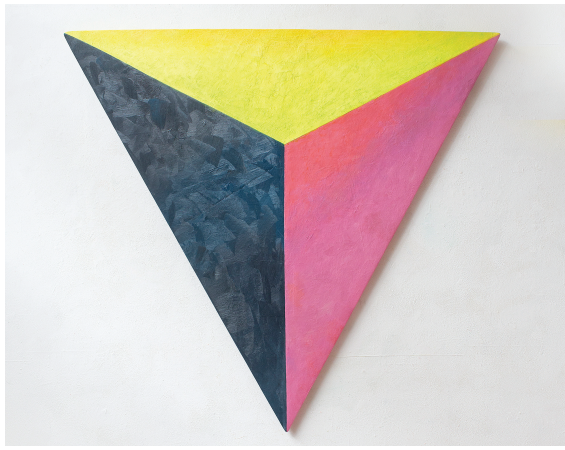
The Archives: Past, Present and Future

Change is difficult. It can also be exciting, invigorating, revealing and necessary.

by Mindy Tousley





LEFT: Samuel Butnik, Configuration, Rose 2, 49 X 68 inches, 1972. Collection of AAWR. RIGHT: Ruth Bercaw, Surprise, Chip No 4, oil on 3d canvas, 47 X 54 X 4 inches, 2017. Collection of AAWR.

Change is in the air here in Cleveland, and The Archives—like a lot of arts organizations at this moment in time—is changing.

In 1999, through the generosity of David and Bernice Davis, a building was erected on the David E. Davis Art Foundation (DAF) Campus, which until now had housed both The Sculpture Center and The Artists Archives of the Western Reserve (AAWR). An artist in his own right, Davis founded both of these successful nonprofits to support artists at both the beginning and the end of their careers.

For 24 years, the two organizations shared this building, until The Sculpture Center's recent move afforded the AAWR the opportunity to become its sole occupant, thereby expanding exhibition and office space. The historic and more visible DAF buildings on Euclid Avenue are the new home of The Sculpture Center.

With the addition of two new exhibition galleries, we are better able to fulfill David Davis's vision for the archives. Davis was aware of the need for artists to take control of their estates in anticipation of their passing—hence the formation of the AAWR, which fulfills that need and preserves the legacies of our visual artists for the future.

While our original 1100-square-foot gallery made it difficult to mount more than two solo shows of works by our newly-archived artists each year, we can now double or triple that offering, showcasing more work from our collection.

In 2024 we will hold inaugural exhibitions for Archived Artists Arabella Proffer, Jean Kondo Weigl, Baila Litton, Dexter Davis, Jon Barlow Hudson, and George Kocar.

There is still some construction work to be done. We anticipate completing this work when we close for our winter break at the end of December, and we will reveal the new galleries at a Grand Reopening on Friday, March 1, as part of the reception for our *2024 Annual Members Exhibition*. This show, which has grown exponentially each year, will have room to breathe.

In 2024 we also begin a campaign to address funding the necessary upgrades to our collection storage system. This is a project we have been working on for eight years. When it's completed, we will have greater efficiency and a more flexible workspace for collections staff, and be better able to care for our collection overall. We greatly appreciate the generosity of the DAF for accommodating our growth, as well as that of The Sculpture Center. We also appreciate the support we have received over the years from The George Gund Foundation, The William Bingham Foundation, the Zufall Health Foundation, and our Archived Artists as well as all our individual donors and members, to clean our data base and re-catalog our entire collection.

Change is good.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVENTS

Honoring the Land: Lawrence Baker, Joseph O' Sickey & Brinsley Tyrrell, on view through December 4 at Bostwick Design Partnership, 2729 Prospect Avenue, Cleveland

Liquid Stripes in Harmony: Mona Kolesar & William Ward, on view through December 31 at Judson Manor, 1890 East 107th Street, Cleveland

Tangents: Abstract and Geometric Art in Northeast Ohio, through December 16 at the AAWR home gallery

A Hard Line: Geometric Abstraction from the AAWR collection, through December 16 at the AAWR home gallery

Closed for renovations, December 16–March 1, '24

Grand Reopening! & Annual Members Exhibition 2024, March 1–May 3. Opening reception 5:30-8pm Friday, March 1. Closing Party & Annual Member Meeting 5-8pm Friday, May 3

Christopher Pelrine: *I Don't Paint For Your Comfort*

by Karen Petkovic

Works of Christopher Pelrine, made with materials including charcoal and house paint.

Artist Christopher Pelrine thinks his art may not be for you—a feeling he openly points out with the title of his solo show at the BAYarts Sullivan Family Gallery in January. His large abstract pieces are active and in your face. They approach subjects that not everyone wants to think about: visual ruminations on darker subject matter, such as isolation, disconnection, fear, and even death.

On my recent visit to Pelrine's studio in Akron, I was struck by the sheer passion Pelrine possesses for creating and the sheer number of provocative works created in many different mediums. According to Pelrine, a huge part of his artmaking is adventure. Not knowing where it's going. Trusting his instinct. He says that part of him always wants to act like he doesn't quite know what he's doing. His brash use of materials like charcoal and house paint is evidence of this.

According to Pelrine, "if you're making art just to do something new or interesting or stay busy, it's a hobby. If you're doing it to find or make a living, then it's a job. If you're doing it to find cultural relevance, to be part of the dialogue, to find answers, then it's a purpose and a mission." Pelrine is on a mission.

Please join us for *I Don't Paint For Your Comfort* in the Sullivan Family Gallery this January. According to Christopher Pelrine, "there are too many broken records playing in contemporary art. But there are quite a few new ones as well." This record is new. Leave your need for comfort at the door.

BAYARTS
28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EVENTS:
Christopher Pelrine: I Don't Paint For Your Comfort, January 12–February 3. Opening 5-8pm Friday, January 12

First-round submissions for 2024
open June 1-July 14

Ewuresi Archer
1st Place Realism
2022

Susan Squires
1st Place Abstract
2022

Amy Casey
1st Place Realism
2023

Jennifer Omaitz
1st Place Abstract
2023

The Paul and Norma
TIKKANEN
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Student Creativity on View at CIA

by Michael C. Butz

TOP: The opening reception for *In Our Skin*, the inaugural Black History Month exhibition staged by CIA's Black Scholars and Artists student club. BOTTOM: Visiting artist Hepp Maccoy collaborates with CIA students in preparation for *Forest of Memories*.

Two exhibitions will take center stage this winter at the Cleveland Institute of Art. One is an ambitious, immersive multimedia installation inspired by the wonders of the natural world. The second features artwork from CIA's Black Scholars and Artists (BSA) club that explores the experiences of contemporary Black artists.

What do they have in common? Both are student-driven exhibitions.

Forest of Memories represents a collaborative effort between Reinberger Gallery and students from the Sculpture + Expanded Media department.

Led by professor Jimmy Kuehnle, students were charged with creating a compelling installation that incorporates light and sound as both a principal material and a structural element. Throughout the fall semester, students consulted with visiting artist experts—software developer Hepp Maccoy of AudioPixel and multimedia sound artists Raúl Romero and Bob Drake—to develop the exhibition's concept and production strategy.

The result? Using handmade sculptural elements, more than 35,000 LED lights, projection mapping, and interactive sound, *Forest of Memories* imagines a world being reclaimed by nature and transformed into an extraordinary liminal space of maximalist possibility.

Forest of Memories is on view now through January 12 in Reinberger Gallery.

Is It Because I'm ~~Me~~ BLACK!!? will be the second annual Black History Month exhibition organized by BSA students. The exhibition will examine themes related to Black identity, voice, and presence.

"Black art is an expression and extension of ourselves. Words we may not be able to articulate, we transform into beautiful, yet sometimes disturbing, compositions depicting the complexities and hardships of being Black," BSA students say.

Is It Because I'm ~~Me~~ BLACK!!? will be on view February 2 through February 29 in the Ann + Norman Roulet Student + Alumni Gallery and the Mary Ann and Jack Katzenmeyer Student Lounge. A reception is scheduled from 5 to 7 pm on Friday, February 2.

"I think it's important for a college art gallery to nurture and support student voices in whatever ways we can," says Nikki Woods, Reinberger Gallery director. "Both of these projects represent ways students are taking creative risks and expanding their practice through exhibition-making."

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS

Forest of Memories, through January 12
Is It Because I'm Me BLACK!!?, February 2–29. Opening reception 5-7pm Friday, February 2

The Cleveland Museum of Art's *Degas and The Laundress* Explores Rarely Seen Impressionist Themes of Women's Labor

by Jacqueline Bon

A woman's work is never done, especially if you're a Parisian laundress. This old saying, which refers to the housework for which women are often responsible, in addition to paid work, describes a full-time reality for many working-class women in the late 1800s. *Degas and The Laundress: Women, Work, and Impressionism* is the first exhibition to explore representations of Parisian laundresses by Impressionist artist Edgar Degas and his contemporaries—Picasso, Renoir, Toulouse-Lautrec, Vuillard, and more—united for the first time, only in Cleveland. The artworks from this series—revolutionary in their emphasis on women's work, the strenuousness of such labor, and social class—were featured in Degas' earliest and most significant exhibitions, where they were praised by critics as epitomizing modernity.

To preview the exhibition, we interviewed Britany Salsbury, curator of prints and drawings at the Cleveland Museum of Art.

Edgar Degas (French, 1834–1917), Woman Ironing, oil on canvas, 92.5 X 73.5 centimeters, c. 1869. Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich, 14310. bpk Bildagentur / Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich / Art Resource, NY.

JACQUELINE BON*: This is the first time the artwork depicting Parisian laundresses, which Degas revisited throughout his life, has been united and exhibited. What caused you to become interested in this body of work?*

BRITANY SALSBURY: My interest in Degas' images of Parisian laundresses has changed—alongside everything else in the world—since I began this project in 2019. I became fascinated after reading an article (the only one about Degas' laundress series!) by art historian Eunice Lipton when I was in grad school. I was so used to a specific version of Impressionism that was all about bourgeois leisure. I've always been interested in labor and its history because of my own background, having grown up in a union family, so I loved that there was a whole other side of late nineteenth-century art focused on that.

My exhibition research during the pandemic made me think about the topic differently yet again. The work that Parisian laundresses did was essential and marginalized, and I thought of them as that type of labor became a topic of conversation more and more in our own time. I also became a first-time parent in 2020 and was always struck by how the more things change, the less they really do: I was trying to balance my own work researching paintings like Honoré Daumier's The Laundress—about a woman bringing her child to work with her—while taking care of my daughter during stretches without reliable childcare. Even when the type of work itself couldn't be more different, there's an essentialness to women's labor that we see in the paintings and are still talking about today.

Pablo Picasso (Spanish, 1881–1973), Woman Ironing, oil on canvas, mounted on cardboard; 49.5 X 25.7 centimeters, 1901. The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949, 49.70.2. Image © The Metropolitan Museum of Art. Image source: Art Resource, NY. © 2023 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

BON*: Is it true that the exhibition contains a rare painting that was stolen from a Parisian museum for nearly forty years?*
SALSBURY: Yes! Degas' Laundress with a Toothache—one of his most unusual paintings from the series—was stolen in 1973 from the Musée d'art moderne André Malraux in Le Havre. The thief unsuccessfully tried to negotiate a ransom for its return (including numerous mysterious phone calls to the local newspaper), and the painting disappeared completely until 2010, when it appeared for sale at the auction house Sotheby's. With the assistance of American authorities, it was finally returned to Le Havre, almost forty years later.

BON*: What was day-to-day life like for a Parisian laundress in the late nineteenth century?*
SALSBURY: Daily life for Parisian laundresses was grueling. Many worked up to eighteen-hour days and might sleep in the shops where they worked in order to avoid the lengthy commute back to suburban neighborhoods where they lived. They were exposed to dangerous chemicals that caused skin and respiratory problems, as well as illnesses and infectious diseases from the items they cleaned. They were employed as workers were needed, so they had no job security or economic stability. Some—like many working-class women at the time—supported themselves and their families through sex work. Unsurprisingly, laundresses began to organize soon after trade unions became legal in France in 1884.

BON*: Are there parallels that can be made between Degas' laundresses and his famous ballet dancers?*
SALSBURY: Although at first glance, they couldn't be more different, these women were actually pretty similar. Both often came from economically disadvantaged families and needed to work at a time when most women didn't. For that reason, they were both considered to be sexually available and often looked down upon by upper-middle class Parisians.

BON*: This exhibition includes artworks by Degas' contemporaries. Which artists are most notable, and what do you think inspired them to join Degas in painting laundresses?*
SALSBURY: Henri de Toulouse-Lautrec stands out for the number of times he depicted laundresses—two examples out of many are in the show. I also personally was struck by Auguste Renoir's depictions of laundresses. Renoir has plenty of detractors today. But early in his career, his work was quite different: he was fascinated by the novel *L'Assommoir* by Émile Zola, which was about the downfall of a laundress. Renoir made several works related to the book and even contributed illustrations to an early edition. *L'Assommoir* was probably the biggest inspiration for artists in Degas' time to depict laundresses; it presented the lives of working-class people in a new and incredibly realistic way. It was sensationally popular when it was published. Even by today's standards, it's a great (even if not very upbeat) read.

BON*: What connections can be made between this exhibition and labor in the modern day?*
SALSBURY: I think that comparing Degas' time to today brings attention to an exhausting, repetitive job—the kind of which still often remains invisible today. It also allows us to consider the impact of organized labor. I've been reminded of this while researching laundresses as more and more industries have unionized over the past couple of years. Some of the most notable changes to laundresses' working conditions—including everything from a weekly day of rest to heated workplaces—took place after they organized and worked within the labor movement in France.

Degas and The Laundress: Women, Work, and Impressionism is on view until January 14. Tickets are available at CMA.org/Degas.

CLEVELAND MUSEUM OF ART

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

EVENTS

Barbara Bosworth: Sun Light, Moon Shadow, February 25–June 30 in the Mark Schwartz and Bettina Katz Photography Gallery
Korea; Joseon Dynasty: Seven Jeweled Mountain, March 15–September 29 in the Arlene M. and Arthur S. Holden Textile Gallery
Claude Monet in Focus, March 31–August 11 in the Julia and Larry Pollock Focus Gallery

Form and Function: the Object as Art and Art as Object

by Christopher L. Richards

Chuck Strasshofer, Planter, ceramic, 2022.

Utility. How can a work of art be used beyond decoration? Ideas set forth by the Arts and Crafts movement, Constructivism, and the Bauhaus still largely influence how artists today approach their work to create unique objects meant to perform dual functions: that of use, and that of aesthetic and artistic beauty. *Functional Geometries* brings together works in ceramics, glass, textiles, metal, and wood that are meant to be used, as much as they are meant to be admired for their visual qualities through the use of geometric patterns and forms. Included are artists David Batz, Nate Cotterman, Will Grimm, Molly Fitzpatrick (DittoHouse), Lauren HB, Doug Meyer (Rustbelt Rebirth), Chuck Strasshofer (Chuck Stuff), and others.

Functional Geometries is open 5 to 9 pm during Third Friday, November 17. The exhibit remains on display through January 6.

For more information about exhibitions and programs, visit contextfineart.com.

CONTEXT FINE ART
1300 West 78th Street, Suite 303
Cleveland, Ohio 44102
contextfineart.com

EVENTS:
Functional Geometries, through January 6

Is It Because I'm Me!!?
BLACK
CIA's Black Scholars and Artists' second annual Black History Month exhibition.
On view: February 2–29
Opening: Feb 2, 5–7pm
Ann and Norman Roulet Student + Alumni Gallery
Mary Ann and Jack Katzenmeyer Student Lounge
Cleveland Institute of Art
College of Art + Design
Cleveland Institute of Art
11610 Euclid Ave.
Cleveland, OH 44106
cia.edu/exhibitions
216.421.7407
reingbergergallery

Artful Reflections: East Ave Market & Gallery's Memorable 2023

Looking back on the success of these Akron-centered art events

by Sydney Morris and Chareal Harris

Visitors to 2023 exhibitions at East Avenue Market and Gallery saw a range of exhibitions and media during the venue's Second Saturday events.

As this year draws to a close, many are beginning to reflect on all they have done this past year. Looking back at this season of events at East Ave Market & Gallery, we can see such a diverse lineup of exhibitions. We began with showcasing our private collection of art pieces acquired through the years. Viewers came along during this exhibition to contemplate our previous artists and to see how we've grown into the future. In the spring, we explored the natural elements through the *Fibers, Flowers, & Fires* exhibition. Three Ohio-based women used clay, tapestry, and acrylic paint to allow the expressive beauty of these elements to shine.

We soon started the Second Saturday events again in May with *Afrofuturism: Black Lives Will Exist in the Future*. This multimedia exhibition combined Black photography with an original music video composition. Next was *El Sabor Latinx*, a group exhibition which showcased the unique experiences of local Latin-American artists. The show was so well received by the Akron community that we extended it for another month so more could fully enjoy the experience of this artwork. In August, Bronlynn Thurman of the GAR Foundation debuted her first exhibition, entitled *Concentricity: A Reflection on Nature and Interconnectedness*. Visitors immersed themselves in Thurman's photography of seasonal landscapes and colorful gouache paintings.

Finally, we closed our Second Saturday events with the *2nd Annual MENtor Exhibition*. This group show celebrated men, young and old, who have dedicated themselves to bettering the community by setting examples through their intriguing works of art. Our last exhibition for 2023 was in mid-October: *Time, Times, and Half a Time* by co-founder of the Akron Black Guild, Dara Harper. She presents a riveting thought on the concept of time. Expounding into the depth of her point of view, the exhibition will run until early December so we hope all will have a chance to come and view her brilliant pieces.

EAST AVE MARKET AND GALLERY

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Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market
330.784.4175
Open 10am-5pm Mondays, Wednesdays, and Friday

EVENTS:

Time, Times, and Half a Time: Dara Harper, through early December

Edward E. Parker Museum of Art - Winter 2023

by Edward E. Parker Museum of Art Staff

Musician Drene Ivy and his daughter pose for a pic at the CGF.

Artist Walter Allen Rogers painted her face at the Collard Green Festival.

CGF vendor Diane Blunt, jewelry maker.

THE GIFT OF ART

Cleveland-based artist Walter Allen Rogers Jr. has been hosting monthly pop-up art shows at the Creative Arts Complex since 2022. Art collectors are encouraged to check out these events. Local artists gather and display their work for sale. These shows are made possible through the support of Ed Parker and African American Artists of Cleveland. Light refreshments are served.

CELEBRATING BLACK HISTORY

This year's Black history exhibit will be on display from January through April and will highlight artists of the Harlem Renaissance, innovators, educators, and lesser-known artists of color. EEPMOA founder Edward Parker has been creating art his entire life and has witnessed the positive correlation between arts education and higher academic achievement in students. With that in mind, we want to add an interactive trivia day for youth during the exhibit.

SHINN HOUSE EXHIBITS/ARTIST SPEAK

The exhibits at Shinn House will return in March. Shinn House is located at Mt. Zion Congregational Church, 10723 Magnolia Drive. Reverend Paul Sadler and Edward Parker (gallery curator) will collaborate to make this happen. During the exhibits, the work of three artists will remain on display for six weeks. Refreshments are served at the opening and closing shows. Artists interested in exhibiting should provide sample work to Edward Parker for consideration.

The Sunday following the closing show at Shinn House, Artist Speak is held at EEPMOA. This forum fosters open dialogue about everything related to art. Artists display a selected piece of work and discuss their inspiration, process, and technique during a Q&A session. Food is available for purchase at the forums, with dessert provided free to guests.

FESTIVAL RECAP

A special thanks goes out to everyone who attended this year's Collard Green Festival (CGF), which had not been hosted since 2019. The 77-degree weather was beautiful, and crowd turnout was amazing. Live jazz filled the air, as Reggie Kelly, Evelyn Wright, Demetrius Steinmetz, and Drene Ivy elevated the special day to the next level. With good vibes all around, it was a wonderful end to the season. We are excited for CGF 2024.

ART CLASS

Are you looking for something to do a couple evenings a week? We are looking for people to join our bi-weekly art sessions. Join us from 6 to 8 pm on Tuesday and Thursday evenings in our lower-level studio. Classes are free. Students are currently working with a variety of mediums, including clay.

BUSINESS HOURS

The museum is open 10 am to 3 pm Monday through Friday. To plan a visit outside of normal business hours, call to arrange a time.

TEAM GOALS

EEPMOA loves collaboration because everyone brings something different to the table. If a partnership interests you, please share your ideas with us. We believe that art promotes social development and enjoy facilitating positive change in the community. Let's combine resources, and make a difference.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

Honey Pierre at Framed

by Framed Gallery Staff

Painting by Honey Pierre, detail.

Honey Pierre is more than a Black girl painting. As an emerging artist, her ritual comes from a spiritual place using organic shapes, patterns, and flowing movements throughout her works. Likewise, she creates a unique style in her fiber works that captures the soul and spaces within her community.

Pierre embraces her artistic expression with the use of weirdly positioned lines, markings, and a diverse array of color pairings that ultimately showcase the true manifestation of community within her work that enables the vibrant pigments to explode with strength, love, and positivity.

Her practice includes murals, fiber art, collage, and traditional painting. The artist has participated in more than forty exhibitions, in addition to working with community-based nonprofit organizations in the Cleveland area. She is entirely self-taught, having never attended an art college or enrolled in any art programs in school. Rather, she learned her craft and art by connecting and observing other artists.

For Honey Pierre, artistic skill is a symbol of self-love, and therapy for expressing her innermost thoughts.

FRAMED GALLERY
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

The Galleries at Cleveland State University

by Kendall Christian, Director

The sign for The Galleries at CSU sits in storage while gallery staff await news of a new location.

The CSU Art Gallery first opened in 1975 at 2307 Chester Avenue, where it operated for 36 years until being demolished in 2011 to make way for student housing. In 2012, the gallery moved to 1307 Euclid Avenue in Playhouse Square and was renamed The Galleries at CSU. The 1920 historic building now occupied by the Galleries had originally housed the Cowell and Hubbard Jewelry Company.

This past summer, the Galleries at CSU vacated 1307 Euclid Avenue, a location that had hosted numerous local, national, and international exhibitions and served not only our students, but also the Cleveland-area arts community. We will miss our old home, but are thankful for eleven years in this beautiful space.

In 2019, thirty-year gallery director Robert Thürmer retired, and the *People's Art Show* was renamed to recognize his service and contributions to CSU and the Galleries. This biennial event has become our signature exhibition: 246 artists submitted 409 artworks included in the 2022 *Robert Thürmer People's Art Show*. Unfortunately, future shows are on hold until we secure a new home.

One key mission of the Galleries at CSU has been to support and highlight our talented students through the *Annual Student Art Show* and the *Merit Scholar Exhibition*, and these exhibits will continue to be a priority during the gallery transition. We are thrilled to report that YARDS Project Space at Worthington Yards, 725 Johnson Court, has graciously offered their gallery space to host the *Merit Scholar Exhibition* in mid-April 2024.

There is still an ongoing effort to identify a space to host the *Annual Student Art Show*, slated to open to the public on April 16. There will also be an awards ceremony and reception for the student show. We welcome your support, comments, and suggestions as we work towards a solution that will allow our students to participate in this annual juried exhibition.

The Galleries at CSU wish to acknowledge and thank CSU President Laura Bloomberg, Provost Nigamanth Sridhar, Dean Andrew Kersten, and the gallery relocation committee for their work to identify a new permanent home for the galleries. We are also grateful to YARDS Project Space and Liz Maugans for hosting the *Merit Scholar Exhibition*, and to the Ohio Arts Council for their continued support.

GALLERIES AT CSU
1307 Euclid Avenue
Cleveland, Ohio 44115
galleries@csuohio.edu
216.687.2103

Liz Maugans at HEDGE: *LIFE IS BRUTIFUL*

by Hilary Gent

Liz Maugans, Rust Belt Girl, mixed media print collage, 48 X 48 inches, 2023.

HEDGE Gallery is thrilled to kick off 2024 with *LIFE IS BRUTIFUL*, a solo exhibition of Liz Maugans' recent collage-themed prints and paintings. Maugans processes and organizes knowledge using found materials, collaged monoprints, and screen prints. She often incorporates text to serve as form and function, and her new prints are autobiographical—in her words, "both beautiful and brutal."

Liz describes her recent projects: "Making collage mixed media works provides a space to memorialize friends and family members that have passed on. It also creates a greater awareness of the universal cosmic interaction between humans and the world. The beautiful part of my art is sheer play and distraction: pushing things around to generally satisfy myself and tickling the viewer's eyes to make something a little closer to loveliness."

HEDGE highlights regional printmakers once a year in a featured exhibition, and is excited to focus on the ever-evolving and prolific work of Liz Maugans in 2024!

Her solo exhibit, *LIFE IS BRUTIFUL*, will be joined by a book-signing event at HEDGE featuring *Octopus Hunting*, a mind-bending collection of new essays by Richey Piiparinen with illustrations by Liz Maugans. Piiparinen has crafted fourteen essays that traverse the economy of the Rust Belt and Cleveland, Ohio, from its past triumphs to its current struggles, explaining the issues confronting the region with laser wit and mounds of research.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

Liz Maugans: LIFE IS BRUTIFUL, opening January 19

Quilt National 2023

The Best of Contemporary Quilts

On-view Nov. 21st, 2023 - Mar. 3rd, 2024

For over 40 years, ***Quilt National*** has displayed contemporary quilts highlighting the ongoing experimentation and development in fabric arts. In 1979, artists Nancy Crow, Françoise Barnes, and Virginia Randles pioneered the first ***Quilt National*** exhibition with the goal of demonstrating the transformations taking place in the world of quilting. Its purpose was then, and still is, to carry the definition of quilting far beyond its traditional parameters and to promote quilt making as a form of art and expression. The Canton Museum of Art is pleased to host collections from the exhibition ***Quilt National '23: The Best of Contemporary Quilts*** from The Dairy Barn Arts Center in Athens, Ohio.

**Photograph courtesy of Visit Athens County*

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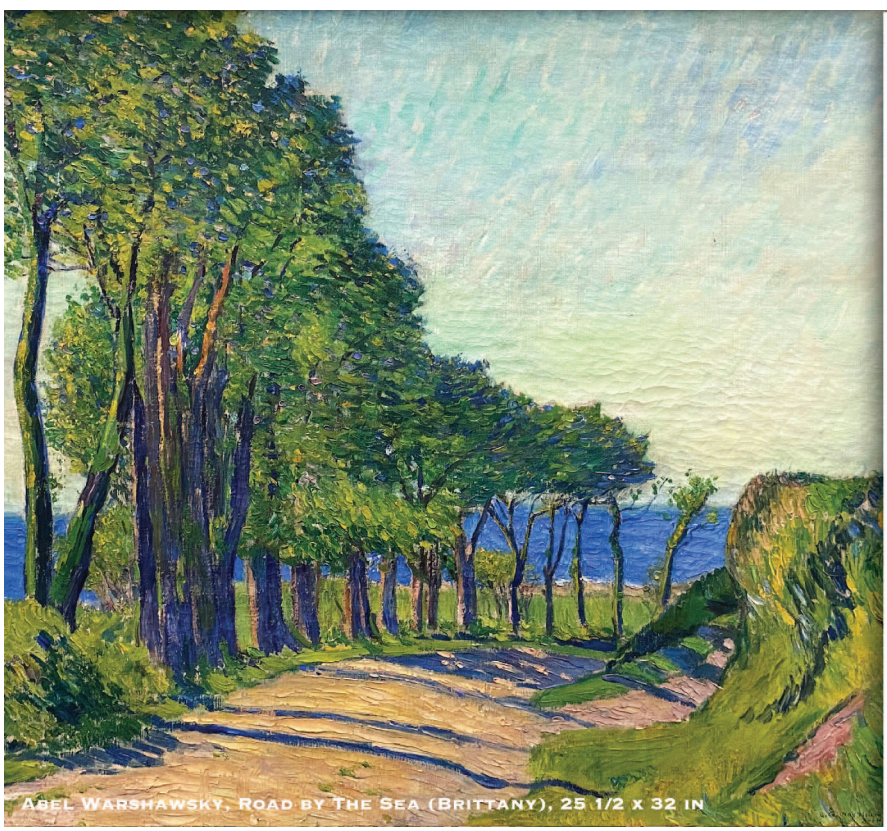
Ohio Arts Council

cantonart.org / 1001 Market Ave N.



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Close Encounters of the Heights Kind

by Cameron Gorman

A Close Encounters performance in 2019.

For over twenty years, Heights Arts—a nonprofit nestled in the heart of Cleveland Heights—has presented the region with programming in visual art, poetry, and music that reflects the vibrancy of the community it calls home. Alongside the opening of its 22nd annual Holiday Store, Heights Arts presents its entire music season of eleven concerts through August 2024.

The 2024 music season features local musical talent of varied genres through its free Gallery Concert, ARTbar, and Close Encounters series. Close Encounters provides patrons with a completely unique musical experience. Uncommonly intimate, each performance takes place at either a nearby private venue or a coveted event location.

"When an orchestra performs as a whole, audiences enjoy the music from a relative distance," says Artistic Director Dane Johansen. "…The Close Encounters series provides audience members with a completely different experience where subtle sounds and signals are communicated that bring audience members more immediately inside the moment of musical creation as performers inspire each other to 'play.'"

This year's Close Encounters series will prove to be an excellent display of the elements that make Cleveland Heights home to the arts—and Heights Arts its constant steward.

"Many of the artists this season are leaders in their respective sections within The Cleveland Orchestra," Johansen says. "The beauty of their artistry will be perfectly showcased in such intimate settings as we are blessed to enjoy through the Close Encounters series."

In November and December, Heights Arts' entire physical space at 2175 Lee Road is transformed into a celebration of the winter season, showcasing work from over 120 Northeast Ohio-based creatives.

Disciplines include jewelry, books, paintings, cards, prints, ceramics, and glass: there's something for everyone.

"The Holiday Store at Heights Arts is magical," says participating artist Natalie Rich. "It's the best place to purchase one-of-a-kind, handcrafted, original art."

It has become a tradition residents and visitors look forward to as their "go-to" when looking for unique items for themselves and loved ones.

"Heights Arts is a true community gem," says artist Annie Becker. "The perfect place to find one-of-a-kind gifts for everyone you care about while supporting a local business that enriches our community."

Special, wonderful, and crucial—all words used to describe the Holiday Store. They could just as easily be describing the community Heights Arts works to serve all year round.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

EVENTS

Heights Arts Holiday Store, through December 30. Visit heightsarts.org for hours.

EKPHRASTACY Artists Talk and Poets Respond collaboration at Valley Art Center, December 1. VAC is located at 155 Bell Street, Chagrin Falls

Prismatic Group Exhibition SPOTLIGHT: Amelia Joynes, January 12

Irrational Objects: Backwards Into the Future Exhibition, March 15

Watercolor, with Jesse Rhinehart

by Jesse Rhinehart

Jesse Rhinehart's studio at 1400 East 30th Street.

"When the gales of November" come early and the long winter months are upon us, 'tis the time to reawaken your creative desires and return to a time when art class meant creating just for the joy of it.

I am offering two separate Watercolor classes at my studio from 1 to 3:30 pm on Wednesdays and Thursdays. Wednesday's class is designed for beginners, but all are welcome. Thursday's class is ongoing, so some watercolor experience is needed. The materials list is the same for both classes.

Most students seem interested in realistic painting, but I have thirty years of experience teaching both Abstract and Realism. I demonstrate techniques and concepts often, and always upon request. We have informal critiques from time to time.

This winter, the classes will be offered in two sessions as follows:

Beginner: 1-3:30 pm Wednesdays, November 29 & December 20

Experienced: 1-3:30 pm Thursdays, November 30 & December 21

Beginner: 1-3:30 pm Wednesdays, January 3 & February 21

Experienced: 1-3:30 pm Thursdays, January 4 & February 22

Tuition is $35 per class, and payment for the first three classes is due on day one.

My studio is located in the 1400 Building (Zygote Press) at 1400 East 30th Street, southeast of Dead Man's Curve. For more information, please call 216.408.0492 or email me at jesserhinehart22@gmail.com.

JESSE RHINEHART STUDIO
1400 East 30th Street
Cleveland, Ohio 44114
216.408.0492
jesserhinehart22@gmail.com

SAVE THE DATES:
12.15.23
1.19.24
2.16.24
3.15.24
4.19.24
5.17.24
6.21.24
7.19.24
8.16.24
9.20.24
10.18.24
NORTHEAST OHIO'S ECLECTIC ARTS MAZE
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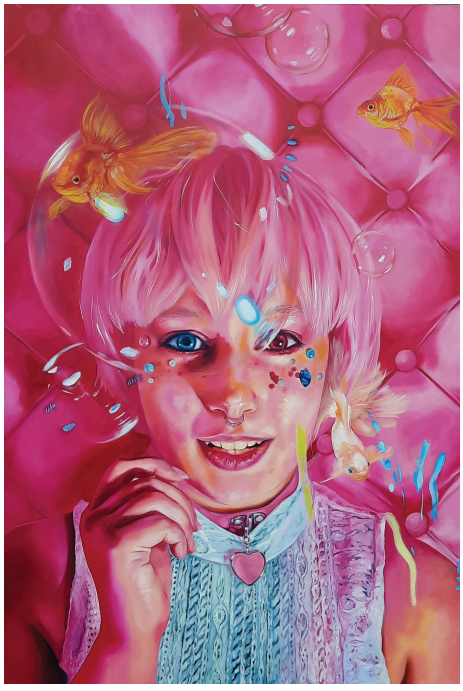
1300 W. 78th Street at the west end of the Gordon Square Arts District
78thstreetstudios.com

Samantha Schneider | *Root Beer Float: The Simple Pleasures of Childhood*

by Mansfield Art Center Staff



LEFT: Bubblegum Bitch, 2022 painting by Samantha Schneider. RIGHT: The artist with her work.

Artist Samantha Schneider brings her uniquely-captivating oil paintings to the Foundation Gallery of the Mansfield Art Center, from January 21 to February 25. *Root Beer Float* is a dreamy trip into the simple pleasures of childhood, depicting objects that trigger instant nostalgia. The artwork takes us back to an uncomplicated time where depression, bills, and the monotonous feeling life takes on after a certain age are nonexistent. This body of work captures the vibrant and bubbly nature of young children before adolescence through vivid colors mixed with soft hues of the past.

"I remember very insignificant things that now come to me with a wave of emotion, a longing for someone I used to be. Things as simple as a distinct chlorine and laundry smell bring me back to when I was seven, wet from my neighbor's blue inflatable pool, eating ice cream as I sit with a damp towel on the living room carpet watching Pokémon. I see Halloween decorations in the store, and I can remember the feeling of excitement, a flutter in my chest, an anticipation for a great event of one night of dressing up with friends and gathering candy. The smell of pumpkin warmed by a candle's flame follows us throughout the neighborhood. I can't remember conversations we had but I remember the feeling…the look…the smell. The memories blur together to create an amalgamation of true happiness. Happiness felt so easy, it came so naturally."

A recent graduate of the Cleveland Institute of Art (CIA), Schneider double-majored in painting and drawing. During her time at CIA, she received the following awards: Excellence in Studio Practice, Eastman (1912)-Bolton Memorial Prize, Mary Seymour Brooks Scholarship for Painting, and Liza Noble '48 Scholarship for Excellence in Painting. Her work is highly autobiographical, drawing on narratives of growth through trauma, learning to love the ever-changing aspects of self, and purging past experiences through cryptic modern symbolism. Schneider is her own muse, creating large-scale portraiture featuring different versions of herself as the protagonist. Bright, colorful, and dreamlike features create a juxtaposition of childlike wonder and ominous, unsettling messages.

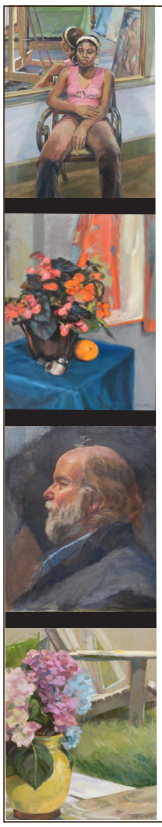
An opening reception with the artist will be held from 5 to 7 pm on Saturday, January 20, at the Mansfield Art Center.

MANSFIELD ART CENTER

700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

EVENTS

Samantha Schneider | Root Beer Float: The Simple Pleasures of Childhood, January 20–February 25. Opening reception 5-7pm Saturday, January 20



TRICIA KAMAN

Through the Decades

1974 - 2024
SOLO ART EXHIBITION

JAN 24 - MARCH 1, 2024
RECEPTION: FRI. JAN 26, 7-8:30

MENTOR
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8500 Civic Center Blvd,
Mentor OH 44060

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2024

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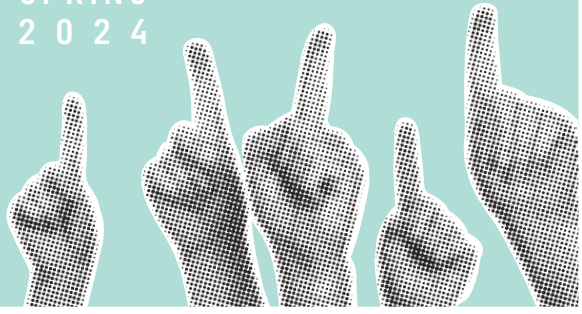

2023

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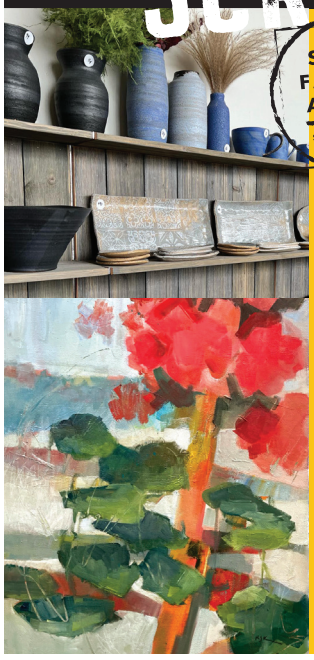

YOU'RE INVITED!

Explore and shop three huge upcycled factory floors full of art and unique finds. The Spring and Fall Shows and Holiday Market are packed with resident artists' open studios and scores of visiting artists' booths. Shop local on Small Business Saturday which features our resident artists and makers.

SCAN FOR MORE INFO ON FACEBOOK >

Fall Art Show & Open Studios
Fri. Oct 27, 6pm-10pm
Sat. Oct 28, 10am-3pm

Small Business Saturday
Sat. Nov 25, 10am-3pm

Holiday Market
Fri. Dec 15, 6pm-10pm
Sat. Dec 16, 10am-6pm
Sun. Dec 17, 10am-3pm

Cultivate a Sense of Wonder This Winter!

by Morgan Conservatory Staff

WINTER SEASON WORKSHOP LAUNCH

The Morgan Art of Papermaking Conservatory and Educational Foundation is thrilled to announce the winter season workshops for 2024. This winter, we will host a hybrid workshop season that incorporates in-person and virtual workshops. We strive to preserve traditional practices in hand papermaking, letterpress printing, and the art of the book, while cultivating contemporary artwork made within these disciplines. Our workshops provide the opportunity to learn craft traditions and creative techniques developed by practicing artists in an environment that fosters creativity. As always, our workshops are open to all skill levels, from beginners to professionals. We look forward to opening our doors and Zoom screens to you this winter as we create art together!

Interested in teaching an in-person or virtual workshop at the Morgan? We are now accepting workshop proposals for our Summer 2024 season. Please submit workshop proposals by November 30, 2023, to be considered for the 2024 Summer Season. Learn more at morganconservatory.org/apply-to-teach.

NEW INTRODUCTORY WORKSHOPS

This season, we are pleased to announce a new series of workshops specifically for those who are new to the fields of hand papermaking, letterpress printing, and the art of the book. These workshops focus on building knowledge and introductory skills within each of The Morgan's studio areas. Though very few of our workshops require prior experience, we know that it can be helpful to dip your toes into the (pulpy) water before taking a deep dive into more advanced techniques. Look for the "Intro" workshops as a great way to start or continue your learning journey at The Morgan Art of Papermaking Conservatory and Educational Foundation.

You can register for a workshop online at morganconservatory.com/s/shop or by calling us at 216.361.9255. Full scholarships are available through the Morgan Equitable Artist Fund. Learn more by visiting morganconservatory.org/equitable-artist-fund.

MORGAN MAKERS EXHIBITION

OPENING 5-8 PM FRIDAY, DECEMBER 8

Join us as we near the end of 2023 with our *Morgan Maker's* Exhibition. Mingle with our artist members and enjoy light refreshments for the opening reception from 5 to 8 pm on Friday, December 8. This exhibition is on view from December 8 to January 6 and features the scope of talent in paper, book, and print that can be found in our community here at the Morgan.

Are you a Morgan Member who creates prints, cards, notebooks and other small items? As a perk of being a Morgan Member, you can become a consigned artist in our store! The Morgan retains 40% commission on all consigned items. If you are interested, please email Celeste at celeste@morganconservatory.org for more details.

WE BE WORKIN' STAFF EXHIBITION

OPENING 5-8 PM FRIDAY, JANUARY 26

Artists in this day and age are constantly creating in their free time. The Morgan staff are no different. We incorporate techniques and ideas from our day-to-day work at the Morgan into our individual artistic processes and creations. The upcoming exhibition *We Be Workin'* celebrates the raw talent and drive of the current Morgan staff. This exhibition is on view from January 12 to February 9. Enjoy some warm beverages and a chance to connect to the Morgan staff during the public reception from 5 to 8 pm on Friday, January 26.

AIR EXHIBITION: *PULP, PAPER AND POSSIBILITIES*

OPENING 5-8 PM FRIDAY, FEBRUARY 23

Join us in celebrating our Artists-in-Residence and the work they created during their 2023 residencies at the Morgan Conservatory. Enjoy light refreshments during the opening reception from 5 to 8 pm on Friday, February 23. This exhibition will be on view February 23 through March 22.

12TH ANNUAL JURIED EXHIBITION: *NEW TERRAIN*

OPENING 5-8 PM FRIDAY, APRIL 5

The Morgan's 12th Annual Juried Exhibition challenges artists to explore new terrains. Artists are encouraged to traverse this concept through various media and themes of mapping, the heroic quest, charting new courses, and translating the experiential into the visual and how we connect to our environment real and imagined. **Deadline is Saturday, January 6, 2024, at 11:59 pm**. For more details and to submit your work visit https://bit.ly/12th-juriedshow.

Make sure to attend the opening reception from 5 to 8 pm on Friday, April 5, to cast your vote for Viewer's Choice Award and hear the award announcement. This exhibition will be on view from April 5 to May 4.

AWARDS

Best in Show: $500
Runner Up: $300
The Prints and The Pulper™ paper studio award: $200 award selected by MP Marion
Two Morgan Awards of Merit: Various Hand Made Paper
Viewer's Choice Award: $50 Gift Certificate to the Morgan Store

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

Morgan Makers Exhibition, December 8–January 6. Opening reception 5-8pm Friday, December 8
We Be Workin' Staff Exhibition, January 12–February 9. Reception 5-8pm Friday, January 26
AIR Exhibition: Pulp, Paper and Possibilities, February 23–March 22. Opening reception 5-8pm Friday, February 23
12th Annual Juried Exhibition: New Terrain, April 5–May 4. Opening reception 5pm-8pm Friday, April 5

Our Love of Indigo at Praxis Fiber Workshop

by Jessica Pinsky

The hands of an artist, dyeing fabric in a vat of indigo at Praxis Fiber Workshop.

Praxis Fiber Workshop connects our community to a broad picture of the contemporary and historic textile field. We share about textiles as they grow from the land all the way to the most advanced technological equipment. When it came to growing, we were complete novices. It wasn't until meeting Rowland Ricketts in 2016 that we knew we had to grow indigo! Rowland specializes in the Japanese tradition of sukumo (Polygonum tinctorium). He explained that Japanese indigo would grow best in the climate in Northeast Ohio, similar to his set-up in Bloomfield, Indiana. And this started our deep dive into growing and processing sukumo! We turned to a local organization, Cleveland Seed Bank, for advice and assistance in starting our seeds and planning our garden. Shortly after, we met the most passionate team of landscapers, who adopted us and began to prepare our VERY rough land for a giant community planting project scheduled just days ahead. Dozens of people came to help us plant seedlings that year, and it sparked our joy and commitment to seeing this project through.

After more weeding, watering, and harvesting than we ever thought possible, we had only 150 pounds of dried indigo leaves—a far cry from the necessary 400 it takes to produce sukumo. Sukumo is made by composting the dried leaves, and the large quantity is necessary for the compost pile to reach a high enough temperature. Undiscouraged, we doubled our funding and doubled our scale in year two.

It took us almost four years and endless labor to create our first-ever fermented sukumo vat. Once the composting is complete (a fourteen-week process where we turn the compost pile each week), we slowly add wood ash lye to the sukumo to create the dye. Rowland came to help us build our very own composting floor—one of only a few in the US! We partnered with our local wood-fired pizza restaurant for the wood ash and slowly made five strengths of lye for the vat. We now have a composting floor and a continuous vat alive and available for use at Praxis. But, what now? We have been rebuilding our community post pandemic, and our collective needs are always changing and evolving. In order to create a program with the needs of the community in mind, we have launched an indigo cooperative. So far, we have eleven members who are meeting monthly to care for, use, create and learn around the Praxis indigo program. We are building a curriculum and ultimately hiring community members to help us expand our dye production. Indigo is truly a collective effort, and we have learned so much from this amazing plant.

For more information and to sign up for our co-op, please visit praxisfiberworkshop.org/indigo.

PRAXIS FIBER WORKSHOP
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

REVEALing Up-and-Coming Artists at The Sculpture Center

by Sculpture Center Staff

Each year The Sculpture Center invites early career artists of the greater Ohio region (Ohio, Michigan, Indiana, Kentucky, West Virginia, Western Pennsylvania, Western New York, or Ontario, Canada, by birth, residency, or education, but need not be currently residing in the area) whose practice includes sculpture, installation, mixed and expanded media, relational aesthetics, and performance to apply for inclusion in its annual Revealed Early Career Artist Series. Revealed awards artists in the first ten years of their career the opportunity to create work for a solo show.

This keystone program of The Sculpture Center, now in its 33rd year, fosters and promotes the careers of exceptional sculptors during the first ten years of their profession. Four to six artists are selected annually by a diverse exhibition committee for one-person, eight-week-long, full-gallery exhibitions of new work.

As part of The Sculpture Center's commitment to racial equity and inclusion, we actively seek to include BIPOC candidates, LGBTQ+ applicants, and historically-underrepresented individuals in our exhibition series.

Visit sculpturecenter.org/callartists/ to sign up for our open call announcement, which will occur late this fall!

SCULPTURE CENTER
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
info@sculpturecenter.org
Always free!

Nominations Now Open for Summit Artspace's 2024 Arts Alive Awards

by Grace Carter

Individuals and organizations who were recipients of the fifteen 2023 Arts Alive Awards gathered for a celebratory group photo.

Since 2002, the Arts Alive Awards, presented by Summit Artspace, have recognized outstanding artists, educators, administrators, and patrons who strengthen the arts and culture sector in Summit and surrounding counties. The Arts Alive Awards honor recipients in the following categories: Emerging Artist; Outstanding Artists in Theatre, Dance, Music, Literary, and Visual Arts; Arts Educator; Collaborative Project; IDEA Leader; Rising Arts Leader; and Arts Patron. The public is invited to nominate candidates for these awards, and recipients are selected by a committee of community members, artists, arts professionals, and previous Arts Alive Award honorees. In addition to these categories, Summit Artspace selects recipients for the following awards: Summit Artspace Champion, Arts Alive Award, and Lifetime Achievement.

Nominations for the 2024 Arts Alive Awards are open now and close on February 5. Visit summitartspace.org/arts-alive-2024 to nominate a candidate who you believe helps champion the arts and culture sector in Summit and surrounding counties.

Awards are presented at Summit Artspace's annual benefit event, where guests enjoy live music, galleries, artist studios, and more. The Arts Alive Awards event will take place on May 14. Tickets will go on sale March 31 on Summit Artspace's website.

For complete profiles on 2023 recipients, visit summitartspace.org/arts-alive-2023.

The Arts Alive Awards are generously supported by FirstEnergy Corp., the County of Summit, Energy Harbor, Robert J. - Events & Catering, Bober Markey Fedorovich (BMF), 91.3 The Summit FM, Brio Performance Solutions, Jim and Leslie Pickard, Steel & Company Law Firm, Young & Associates, Meaden & Moore, Roetzel & Andress, and Buckingham, Doolittle & Burroughs, LLC.

2023 AWARD RECIPIENTS INCLUDE

David Shimotakahara (Arts Alive Award)
Eva Kwong (Lifetime Achievement)
Peg's Foundation (Summit Artspace Champion)
Antoine Pastor (Arts Educator)
Liz Maugans (Arts Patron)
River in the City and Engage Akron Window Art Project (Collaborative Project)
Angel Newhem Valenzuela (Emerging Artist)
Mia Klinger (IDEA Leader)
Christina Lindhout (Outstanding Artist in Dance)
Neema Bal (Outstanding Artist in Theatre)
Angie Haze (Outstanding Artist in Music)
Matt Miller (Outstanding Visual Artist)
Jason Blakely (Outstanding Literary Artist)
Jenn Kidd (Rising Arts Leader)

SUMMIT ARTSPACE

140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

Distinctive Perspectives on the Evolving World of Art and the Pressing Issues It Addresses

by Brad Hauber

LEFT: Painting by Mary Kay Thomas, from the Assembly for the Arts / Leadership Cleveland Arts Leadership Residency Cohort Exhibition at Kaiser Gallery. RIGHT: Photo by Samuel Skelton, whose solo exhibition is on view at Kaiser Gallery December 8–February 4.

Winter offers a number of opportunities to engage with powerful, innovative, and thought-provoking creations at Tremont's galleries and bars. Stop in during Walkabout Tremont (second Friday of each month) for multiple opening receptions, or any other time to see all that's on display. Here are some highlights:

KAISER GALLERY OFFERS SEVERAL DISTINCT, THOUGHT-PROVOKING EXHIBITS

2418 Professor Avenue

Through December 3: *Arts Leadership Residency Cohort Exhibition*

This inaugural exhibition features artists from the first cohort of the Arts Leadership Residency program, a collaboration between Assembly for the Arts and the Leadership Cleveland Center. This captivating group exhibition runs through December 3, with local arts leaders coming together to unveil their innovative creations, offering a tantalizing glimpse into the evolving landscape of artistic expression.

December 8–February 4: *Unsalted* by Samuel Skelton

Elevate your senses as we shine a spotlight on Samuel Skelton, a filmmaker and photographer hailing from Cleveland. Skelton is renowned for his unconventional approach to creative visual concepts, with a specialization in capturing the mesmerizing worlds of aerial and underwater imagery. This solo exhibition debuts during Walkabout Tremont on December 8 and promises to take you on a visual odyssey unlike any other.

February 9–March 2: *Look Closer* by Fatima Matar

In partnership with SPACES Urgent Art Fund project, Kaiser Gallery presents *Look Closer*, a solo exhibition by Fatima Matar, a bilingual writer, poet, and artist debuting during Walkabout Tremont. Matar invites you to *Look Closer*, a collection of paintings that sheds light on the sensitive issue of domestic violence. In a thought-provoking twist, viewers must engage with the artwork intimately. To fully grasp the image, they are encouraged to bend down and peer into a small keyhole, unveiling a scene of a man abusing a woman. This unique interaction fosters a deeper connection between the observer and the canvas, emphasizing the hidden nature of domestic abuse, which often goes unreported due to victims' fears of further violence.

818 STUDIOS CELEBRATES FIVE YEARS WITH *FLUID & FIXED* AND A HOLIDAY MARKET

818 Jefferson Avenue

818 Studios is celebrating five years with the *Fluid & Fixed* exhibit featuring glass works by Michael Zelenka and new paintings by Anthony Van Rooy, both Cleveland-based artists whose work can be found in art galleries and collections around the world. A light and airy showing of Zelenka's glass mobiles alongside VanRooy's new contemporary work ushers 818 Studios into its sixth year as an art gallery in Tremont. The exhibit runs through December 3.

818 Studios is hosting an expanded edition of its annual 818 Holiday Market, with as many as twenty local artists and makers selling their wares in the former Fahrenheit space (820 Jefferson Avenue). The holiday market happens the evenings of Friday, December 8 (during Walkabout Tremont), and Friday, December 15.

WALKABOUT TREMONT

Second Friday of Each Month featuring art openings and art on display, fashion, food and drink. Also check out art at Doubting Thomas Gallery, Paul Duda Gallery, Edison's Pub, The Treehouse and more. Visit WalkaboutTremont.com for more information.

EVENTS

Arts Leadership Residency Cohort Exhibition, through December 3 at Kaiser Gallery

Fluid & Fixed, through December 3 at 818 Studios

818 Holiday Market, evenings of December 8 & 15

Unsalted by Samuel Skelton, December 8–February 4 at Kaiser Gallery

Look Closer by Fatima Matar, February 9–March 2 at Kaiser Gallery

Stocker Arts Center

Fine Arts
Film
Music
Performing Arts

In the Beth K. Stocker Art Gallery:

"FRESH"
Friday, Nov. 17
through Tuesday,
Dec. 19, 2023

Opening Reception:
Friday, Nov. 17
4:30-7:30 p.m.

Painting by Christen Schneid

Lorain County Region Scholastic Art Exhibit and Awards
Sponsored by Nordson Corporation
Monday, Jan. 8 through Thursday, Feb. 15, 2024
Artists' Reception on Sunday, Jan. 14 • 1-3 p.m.
Gold Key Ceremony on Sunday, Jan. 28 • 1-3 p.m.

www.stockerartscenter.com • (440) 366-4040

Stocker Arts Center
of Lorain County Community College

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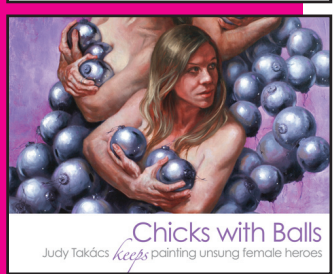

Give and Collect Chick and Goddess Books!

Feminist figurative realist painter, Judy Takács has published three books now; the pink and the purple ones chronicle her traveling **Chicks with Balls** series painting unsung female heroes; ordinary women, topless and holding balls to symbolize their strengths and struggles.

The green book is **The Goddess Project** where Takács re-imagines characters from the mythology of all the religions through a contemporary feminist lens and rewrites their stories with an eye to correcting harmful stereotypes that haunt us today.

Each book is a perfect gift for the powerful Women and Goddesses in your life.

Each book is $50, 8 x 10 hardcover with a dust jacket, and chock full of color images and details of Takács' bold figurative portraits.

Complete your collection with single books, or buy the bundle;
all three for $150 with free shipping at the online shop at judytakacs.com

P.S. Stickers and postcards will be sprinkled in your package with reckless abandon!

From Canvas to Composition: Art and Poetry Converge at Valley Art Center

by Valley Art Center Staff

Current Cleveland Heights Poet Laureate Siaara Freeman addressing the crowd at last year's Ekphrastacy event in The Bowen Gallery at Valley Art Center.

Valley Art Center (VAC) is thrilled to announce the *52nd Annual Juried Art Exhibition*, where visual art and poetry converge, running through December 13. Artists hailing from a 250-mile radius submitted their works to be juried by an esteemed panel: McKenzie Beynon from Kink Contemporary, Anastasia Pantsios of CoolCleveland.com, and Gina Washington of The Visit Arts Collective.

Returning this year is the partnership with Heights Arts, culminating in the Ekphrastacy – Artists Talk + Poets Respond event scheduled for 6 pm on Friday, December 1. Current Cleveland Heights Poet Laureate Siaara Freeman and a cadre of accomplished poets are guiding this creative exchange of visual and spoken word artistry. Together, they will craft and recite poems directly inspired by the captivating artworks on display at the *52nd Annual Juried Art Exhibition*, weaving a harmonious tapestry of artistic expression. "Ekphrastacy at its core is an interactive art process," says Freeman. "It is a chance for artists to become familiar with one another's work alongside the opportunity to explore new mediums and methods of creation."

In the midst of this vibrant celebration, Valley Art Center has invigorated the creative partnership and expanded our outreach with the Chagrin Falls Park Community Center (CFPCC). Located just four minutes from downtown Chagrin Falls, the center serves the needs of underserved families and children in the community through afterschool programming, summer camps, a food pantry, and other services. Valley Art Center has long been a presence within the CFPCC After School Program, fostering creativity among students. With the support of the Cleveland Foundation and contributions from individual donors, Valley Art Center continues to provide essential art therapy and clay experiences to the children and teenagers of CFPCC.

Under the expert guidance of nationally-renowned potter Tracy Ameen and the dedicated mentorship of VAC art instructor Jessica Goggins, young artists have uncovered the world of ceramics and the sheer joy of artistic creation with underpinnings of art therapy. CFPCC Program Director Andrea Pollock says, "The long-standing partnership between Chagrin Falls Park Community Center and Valley Art Center has proven to be crucial to the creative well-being of our Young Scholars who look forward to expressing themselves through all types of art." With the backing of the Cleveland Foundation and donors, VAC eagerly anticipates nurturing Chagrin Falls youths' artistic talents and confidence, illuminating a path toward an even brighter artistic horizon for all.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

EVENTS

52nd Annual Juried Art Exhibition, through December 13
Ekphrastacy – Artists Talk + Poets Respond, 6 pm Friday, December 1
3rd Annual Emerging Young Artist Exhibition Call For Artists begins January 29, 2024

Garden Archive, at William Busta Projects

by Michael Loderstedt

LEFT: cyanotypes on fabric, embroidery, fabric collage 44 X 32 X 1 inches. RIGHT: cyanotypes on fabric, embroidery, fabric collage, 28 X 20 X 1 inches.

When I was a young boy, my grandmother would encourage my interest in sewing. She'd give me scraps of Army surplus wool blankets, and I'd fashion them into tents for my GI Joes. Life on a rural island afforded me lots of time to learn to use a sewing machine, and later woodworking tools as well. That spirit of resourcefulness informs this series of textile works.

Garden Archive is, in part, based on an ongoing examination of my garden. It is an inventory of both the exotic and native plants growing in my yard. I've created cyanotypes on fabric to record the forms and textures of the plants rotating through my garden beds. From those initial cyanotype images, I've expanded the compositions with additional fabric collage elements. My playful choice of fabrics is informed by color and textural elements to complement the cyanotype image.

My fabrics come from costume and upholstery choices, with some simple solid cottons and vintage fabrics added as well. My decisions on placement and scale are often made spontaneously, often with an eye for surprise and counterpoint to the shapes and forms of the cyanotype images.

Embroidery is used as a type of drawing—adding notes of color and dimensional rendering to areas flattened by the silhouette of the cyanotype. These elements also give presence to the handmade quality of the overall textile.

Several of the newer compositions are inspired by state flags of places I've lived. Inserting blossoms and plants for stars and banners, and using sumptuous fabrics, I endeavor to repurpose the symbolic nature of the flag, realigning it with a more personal narrative. Other compositions reflect on memorable landscapes, or situations I've recalled from observation. This new approach to the materiality of fabric in my work has been both challenging and exhilarating, not unlike previous experiments with collage and photography. It is my profound desire that viewers will enjoy the results of this trajectory as much as I have found pleasure in fabricating these works.

WILLIAM BUSTA PROJECTS

15517 Waterloo Road, Suites 2 and 4
Cleveland, Ohio 44110
Wbusta@sbcglobal.net
216.401.2752
Open noon-5pm Thursday, Friday & Saturday during scheduled exhibitions

The Cleveland Show: Curated by Cheryl Lynn Craver and Chevy

by Cheryl Lynn Craver and Chevy

Jesse Rinehart, Dead Winter.

In 1796, Moses Cleaveland probably wasn't thinking about how art would play a vital role in the cultural development of the city. It took about eighty years for artists to develop a presence in Cleveland. In 1876, Cleveland painter Archibald Willard exhibited his work The Spirit of '76 at The Centennial Exhibition in Philadelphia and returned to Cleveland to form the Cleveland Art Club. In 1878, women organized the first loan exhibition, and a few years later founded the Western Reserve School of Design for Women, which became the Cleveland School of Art. It wasn't until 1916 that the Cleveland Museum of Art opened. Construction began in 1926 on the iconic Terminal Tower, which was the second tallest building in the world when it was completed. In 1932 the Art Deco Guardians of Traffic began to stand over traffic on the Lorain-Carnegie Bridge. The Free Stamp was created by Claes Oldenburg and Coosje van Bruggen in 1985 and has become one of many images that remind us of Cleveland.

Defamiliarization is the artistic technique of presenting to audiences common things in an unfamiliar or strange way so they can gain new perspectives and see the world differently. This show reimagines Cleveland as if you are seeing it for the first time.

Co-curators Cheryl Lynn Craver and Chevy shape this exhibition looking beyond the Cleveland iconography, and seek out the unfamiliar people, places, and events that are both challenging and beautiful. *The Cleveland Show* celebrates painting, printmaking, and photography by featured Northeast Ohio artists Karen Beckwith, Jeff Benedetto, Tim Callaghan, Timothy Herron, Ingrid Hoegner, Jesse Rhinehart, Vivica Satterwhite, Joan Satow, Jeff Suntala, and Dawn Tekler.

BOOK LAUNCH

There is no better backdrop than an exhibition about Cleveland to launch *Octopus Hunting*, a mind-bending collection of new essays by Richey A. Piiparinen with illustrations by Liz Maugans published by Red Giant Books. Piiparinen has crafted fourteen essays that traverse the economy of the Rust Belt and Cleveland, Ohio, from its past triumphs to its current struggles, explaining the issues confronting the region with laser wit and mounds of research. The book is also a memoir of Piiparinen's diagnosis of glioblastoma multiforme, an aggressive brain cancer known as "the terminator," and his subsequent treatment. The two seemingly disparate themes are so expertly knitted together that his personal experiences deepen the economic discussion, and we never forget that when we talk about the rise and fall and rise again of cities and regions, we are really talking about the people who live in them.

YARDS PROJECT SPACE AT WORTHINGTON YARDS

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

VALLEY ART CENTER
3RD ANNUAL
EMERGING YOUNG ARTISTS EXHIBITION
Artists Ages 16 - 22
CALL FOR ARTISTS
Apply Online at 3eya.artcall.org
Call Open: Jan 22 - Feb 26
On View: March 22 - May 8
Best in Show 2023 Winner: James Schaffer, I'm More Than, Watercolor

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IT'S WOW SEASON

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Zygote joins forces with Praxis, SPACES, and the Morgan for Group Holiday Sale

by Zygote Press Staff

Shoppers at last year's Holiday Members Showcase, at Zygote Press.

In case you haven't heard, last year Zygote joined forces with Praxis Fiber Workshop and SPACES Gallery to have a group Holiday Sale—and just recently, the Morgan Art of Papermaking joined too! That's right, all FOUR organizations will be holding a Holiday Members' Showcase across all four locations! The exhibitions open Friday, December 1, and run through Saturday, December 23.

Don't miss this amazing art sale held at all four locations, featuring handmade, local, original works of art by some of the area's best artists. Support local makers and non-profits this year with your holiday purchases —tons of gift ideas at all price points!

For location info and hours, please visit www.zygotepress.org/gallery.

ZYGOTE PRESS
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.org
216.621.2900

MEMBERS

GALLERIES AND ORGANIZATIONS

818 Studios
818 Jefferson Avenue
Cleveland, Ohio 44113
merrittphoto.com

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Akron Black Artists Guild
@abaguild
abaguild.org

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Amoré Gallery
2171 Murray Hill Road
Cleveland, Ohio 44106
Amoregallerycleveland.com

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House, Inc.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Article/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

Artists of Tower Press
1900 Superior Avenue E., Suite 119
Cleveland, Ohio 44114
Instagram: @artistsoftowerpress

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

Assembly for the Arts
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
assemblyCLE.org
216.575.0331

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Avenue
Cleveland, Ohio 44115

Cain Park Feinberg Gallery
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Chagrin Arts
88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 Saint Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest
PO Box 22844
Beachwood, Ohio 44122
clevelandphotofest.org
440.554.5644

Cleveland Print Room
Cleveland, Ohio
clevelandprintroom.com
216.401.5981

Cleveland Skribe Tribe
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Context
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Cleveland, Ohio 44102
contextfineart.com

La Cosecha Galeria
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Cleveland, Ohio 44109
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Current Cleveland
1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street, Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Dive Art Projects
at The Deep End
423 East 156th Street
Cleveland, Ohio 44110
deepdiveart.com
216.973.1986

Deep Roots Experience
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Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

E11even2 Gallery
1300 West 78th Street, Suite 112
Cleveland, Ohio 44102
thepopshop@gmail.com

East Ave Market and Gallery
2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard, Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Fra Angelica Studio
31022 Lake Road
Bay Village, Ohio 44140
440.503.3533

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Future Ink Graphics
at the Pivot Center for Art, Dance and Expression
2937 West 25th Street
Cleveland, Ohio 44113
art@futureinkgraphics.com
Instagram: @fig_futureinkgraphics
Facebook: Future Ink Graphics
Café Social Latinoamericano:
cafesocialcoffee.com

The Galleries at Cleveland State University
csuohio.edu/artgallery
216.687.2103

Gallery 202
78th Street Studios, #202
1305 West 80th Street
Cleveland, Ohio 44102
gallery202cle.com
216.407.3685

Gallery at Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

Gallery East at Tri-C
4250 Richmond Road
Highland Hills, Ohio 44122
tri-c.edu
440.987.2473

Gallery West at Tri-C
Tri-C Western Campus Library (2nd floor)
11000 Pleasant Valley Road
Parma, Ohio 44130

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti HeArt
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

HEDGE Gallery
1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Judson Smart Living Howson & Streeter Galleries
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor
1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery
78th Street Studios, Suite 202
Cleveland, Ohio 44102
mellinophotography.com
216.406.1271

Kaiser Gallery
2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kenneth Paul Lesko Gallery
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Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collections and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art
1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

KINK Contemporary
15515 Waterloo Road
Cleveland, Ohio 44110
KINKcontemporary.com

LAND studio
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Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loganberry Books Annex Gallery
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Shaker Heights, Ohio 44120
loganberrybooks.com
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Lorain County Community College Beth K. Stocker Art Gallery
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Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios
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Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Maker Town
makertownusa.com
info@makertownusa.com
Instagram: @maker_town
Facebook: @makertownapp

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Museum of Creative Human Art (MOCHA)
P.O. Box 24157
Cleveland, Ohio 44124
creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Peninsula Art Academy
1600 West Mill Street
Peninsula, Ohio 44264
330.657.2248

Prama Artspace
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Parma, Ohio 44129
pramaartspace.com
Facebook: Prama Artspace
Instagram: @prama_art_space
216.336.5585

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

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Cleveland, Ohio 44127
slavicvillage.org

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330.289.1837

Sam Roth
Murray Hill Galleries
2026 Murray Hill
Cleveland, Ohio 44106
samrothart@gmail.com

Sankofa Fine Art Plus
11401 Saint Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.org
Facebook: Screw Factory Artists
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
info@sculpturecenter.org

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Shooting Without Bullets
Shootingwithoutbullets.org
amanda@
shootingwithoutbullets.org

Society for Photographic Education
2530 Superior Avenue Suite 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery
38033 Euclid Avenue
Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery
12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Summit Artspace
140 East Market Street
Akron, Ohio 44308
Summitartspace.org
330.376.8480

Susie Frazier
1305 West 80th Street Suite 117
Cleveland, Ohio 44102
susiefrazier.com
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Instagram: @susiefrazier

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection
2207 Murray Hill Road
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects
15515 Waterloo Road Suites 2 & 4
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Wbusta@sbcglobal.net
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WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

WOLFS
23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

YARDS Project Space at Worthington Yards
725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.net

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf

Dr. Marie A. Simon and John Michael Zayac

Winter 2023/2024 Events Listing

is your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

by Anastasia Pantsios

Due to the COVID-19 crisis, and the change of seasons, we encourage you to check with galleries for current protocols. Some in-person Indoor events may require facial covering.

These listings are based on announcements from each presenting organization at press time. Depending on rates of infection and variants of the coronavirus, events may be added, cancelled, or postponed. Check the *CAN Weekly* e-newsletter for the most up-to-date information. To subscribe to the **free** *CAN Weekly*, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH NOVEMBER 25

Prints by Elizabeth Catlett

This tiny gallery opened in a Cleveland Heights storefront in the late summer of 2023 by an art collector/dealer who has been placing work by African-American artists in collections and museums for more than three decades. Its opening show featured both early and recent works by Chicago-based photographer Dawoud Bey; its second presents a collection of linocuts and lithographs by Elizabeth Catlett who died in 2012 at the age of 96. Catlett's output was diverse, including sculpture, printmaking and drawing. People are likely most familiar with her finely detailed portraits of Black figures and faces, both well-known people and "types," generally women.

LUSENHOP FINE ART

THROUGH NOVEMBER 26

Everlasting Plastics, featuring work by Xavi L. Aguirre, Simon Anton, Ang Li, Norman Teague and Lauren Yeager, curated by Tizziana Baldenebro of SPACES and Lauren Leving of MoCa Cleveland

US PAVILION BIENNALE ARCHITETTURA, VENICE

THROUGH NOVEMBER 26

Work by three Ohio artists: textiles by Helen Murrell, paintings by Martha Shiverick, and ceramics by Brian Sarama

NICHOLSON B. WHITE GALLERY AT ST. PAUL'S EPISCOPAL CHURCH

THROUGH DECEMBER 1

Willie Cole: The Curlee Raven Holton and Raven Fine Art Editions Distinguished Art Fellow

KENT STATE UNIVERSITY CVA GALLERY

THROUGH DECEMBER 1

Myers School of Art Faculty Exhibition

EMILY DAVIS GALLERY AT UNIVERSITY OF AKRON MYERS SCHOOL OF ART

THROUGH DECEMBER 2

Kimberly Chapman: Eighty-Six Reasons for Asylum Admission

INSTITUTE FOR HUMAN SCIENCE & CULTURE, UNIVERSITY OF AKRON CUMMINGS CENTER

THROUGH DECEMBER 2

Honoring the Land: Lawrence Baker, Joseph O'Sickey & Brinsley Tyrrell

Satellite show at Bostwick Design Partnership, 2729 Prospect Avenue, Cleveland

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH DECEMBER 3

Fluid and Fixed: Michael D. Zelenka and Anthony Van Rooy

This show features Zelenka's glass mobiles and freeform glass art, with VanRooy's latest paintings. It celebrates 818's sixth year as a gallery in Tremont.

818 STUDIOS

THROUGH DECEMBER 3

Time, Times, and Half a Time: Dara Harper

EAST AVENUE MARKET AND GALLERY

THROUGH DECEMBER 3

Native North American Textiles

Ancient Andean Textiles

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 3

Imagine: Kathy Maxwell

STELLA'S ART GALLERY ANNEX

THROUGH DECEMBER 3

Arts Leadership Exhibition

KAISER GALLERY

THROUGH DECEMBER 7

Emerging Artist Series: a group show featuring recent art graduates from Northeast Ohio colleges and universities

GALLERY WEST, TRI-C

THROUGH DECEMBER 9

Wesley Thompson Solo BFA Exhibition

KINK CONTEMPORARY

THROUGH DECEMBER 9

Aggregate

KSU DOWNTOWN GALLERY

THROUGH DECEMBER 10

La Carta Canta by Claudio Orso

Orso's work revolves heavily around paper, both in his detailed printmaking and his assemblages and masks. He says, "it's a process that affords me a trusted path of alternating challenges and realizations, excitement and despair, ideally leading from inconclusiveness and confusion to a tentative clarity, even fulminant sparks of understanding." The feeling of the shows is celebratory, as of a performance or parade.

PRAXIS FIBER WORKSHOP

THROUGH DECEMBER 10

Animals in Japanese Art

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 12

Anthropocene Aesthetics

Variables: An Exercise in Close Looking

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 12

BIPOC Residency

ZYGOTE PRESS

THROUGH DECEMBER 12

What's in a Spell? Love Magic, Healing, and Punishment in the Early Hispanic World

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 13

Annual Juried Art Show

VALLEY ART CENTER

THROUGH DECEMBER 13

Reflections

AKRON ART MUSEUM

THROUGH DECEMBER 14

Tri-C Creative Arts Annual Faculty Art Exhibition

GALLERY EAST, TRI-C

THROUGH DECEMBER 16

Raja Belle Freeman: Consider This Your Trigger Warning

Debra DeGregorio: co≠rrelate

AKRON SOUL TRAIN

THROUGH DECEMBER 16

Fall Exhibitions

SUMMIT ARTSPACE

THROUGH DECEMBER 16

Joseph O'Sickey in Retrospect: Artists Archives of the Western Reserve Satellite Exhibition

HUNTINGTON CONVENTION CENTER

THROUGH DECEMBER 16

A Hard Line: Geometric Abstraction from the AAWR collection

Artists include David E Davis, Ruth Bercaw, Samuel Butnik, George Schroeder, Susan Schroeder and Dan Tranberg

Tangents: Abstract and Geometric Art in Northeast Ohio

To accompany *A Hard Line*, comprising work in AAWR's collection, this show, curated by prominent Cleveland painter Jenniffer Omaitz, features pieces by currently working artists who delve into such abstraction-related areas such as color, optical interplay, mathematics, space, surface, texture, process and the built environment. The artists include Edward Raffle, Natalie Lanese, Gianna Commito, Susan Squires, Mark Keffer, Catherine Lentini, Andrew Reach, David Cintron and Mark Howard.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH DECEMBER 23

Anna Van Mertens / Henrietta Leavitt: A Life Spent Looking

Everything Is Stardust: Artmaking and the Knowability of the Universe

ALLEN MEMORIAL AT MUSEUM

THROUGH DECEMBER 30

Heights Arts Holiday Show

HEIGHTS ARTS

THROUGH DECEMBER 31

Liquid Stripes in Harmony: Mona Kolesar & William Ward

Satellite Show at Judson Manor, 1890 E 107th Street

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JANUARY 7

A soft place to land

Don't mind if I do: organized in collaboration with Finnegan Shannon

Juntos: presented with the Julia de Burgos Cultural Arts Center

Nina Chanel Abney: Cafeteria 2

MOCA CLEVELAND

THROUGH JANUARY 7

China's Southern Paradise: Treasures from the Lower Yangzi Delta

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 8

Bonfoey's 130th Anniversary Exhibition

BONFOEY GALLERY

THROUGH JANUARY 12

Forest of Memories

CLEVELAND INSTITUTE OF ART

THROUGH JANUARY 14

Degas and the Laundress: Women, Work, and Impressionism

While Degas' name is the draw here, this show actually contains many pieces by his fellow late-19th century Impressionists, artists who inspired him or were inspired by him: paintings, drawings and prints. It also features information, photos and artifacts relating to the difficult lives of the laundresses who were ubiquitous in the landscape of Paris in that era to suggest why they fascinated these creative (mostly) men.

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 15

Jef Janis Photography: Streets of Cleveland

BUTLER INSTITUTE OF AMERICAN ART

THROUGH JANUARY 21

Picturing the Intangible: Oberlin Looks at Dawoud Bey's Night Coming Tenderly, Black

ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 23

The Invisible Body

ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 24

The Lakeland Community College Visual Arts Faculty Exhibition

GALLERY AT LAKELAND COMMUNITY COLLEGE

THROUGH JANUARY 25

New Masters: Women Artists of Northeast Ohio

URSULINE COLLEGE WASMER GALLERY

THROUGH JANUARY 28

Egyptomania: Fashion's Conflicted Obsession

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 28

Shared Art: Wendy Red Star

ALLEN MEMORIAL ART MUSEUM

THROUGH FEBRUARY 3

Tabaimo: Blow and The Obscuring Moon

CMA's first show as owner of the Transformer Station is a time-based installation by groundbreaking Japanese video artist Tabaimo called Blow, which uses both traditional Japanese art forms and digital animation to create a four-channel immersive work that erases the boundaries between reality and fantasy. CMA acquired the 2009 work in 2012. It will also be showing the artist's 2016 piece The Obscuring Moon, which springboards off a work by 19th-century master printer Utagawa Hiroshige, transforming it into a whole new thing.

Admission: FREE

10am-5pm Wednesday-Saturday

TRANSFORMER STATION/CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 4

Amanda D. King: Locusts

Barbara Stanczak: Spirit and Matter

AKRON ART MUSEUM

THROUGH FEBRUARY 5

Nominations for the 2024 Arts Alive Awards close on February 5. Visit summitartspace.org/arts-alive-2024 to nominate a candidate who you believe helps champion the arts and culture sector in Summit and surrounding counties.

SUMMIT ART SPACE WEBSITE

THROUGH MARCH 10

Colors of Kyoto: The Seifū Yohei Ceramic Studio

CLEVELAND MUSEUM OF ART

THROUGH MARCH 24

RETOLD: African American Art and Folklore

The Wesley and Missy Cochran Collection was amassed by two ordinary middle-class people (she was a teacher, he was a stonemason). Without a lot of wealth, they put together a large collection of American art, heavy on prints and African-American art. Work by more than 40 artists from their collection makes up this new show at the Akron Art Museum, which is grouped by four themes: remembrances of Africa, African-Americans' syncretic religious practices, the challenges African-Americans faced and still face, and the ways in which they have fought back.

AKRON ART MUSEUM KARL AND BERTL ARNSTEIN GALLERIES

THROUGH MAY 12

Land Jam

AKRON ART MUSEUM

THROUGH MAY 6

Six Dynasties of Chinese Painting

CLEVELAND MUSEUM OF ART

THROUGH MAY 2024

The Archive: Installation by Rebecca Louise Law

CLEVELAND PUBLIC LIBRARY MAIN BRANCH BRETT HALL

THROUGH AUGUST 4

Liturgical Textiles from Late Medieval Germany

CLEVELAND MUSEUM OF ART

THROUGH MAY 31, 2025

Inspirations: Global Dialogue Through the Arts

Refiguring Modernism: A Fractured and Disorienting World

ALLEN MEMORIAL ART MUSEUM

NOVEMBER

17 **CAN Winter Issue Launch Party**

EAST AVE MARKET & GALLERY

17 **Third Friday**

5-9pm

78TH STREET STUDIOS

17 **David King: Show and Tell-Domestic Narratives**

In November, HEDGE will feature *Show and Tell-Domestic Narratives*, new paintings by David King. King's latest series of paintings evolved from personal experiences which expanded to become a more universal reflection on family, encompassing the stories of both friends and strangers. King states, "as a father and educator, 'show and tell' has always played an important role in my life. It was my favorite activity in elementary school. I love sharing my stories and hearing everyone's family folklore told through objects and experiences."

Opening reception 5-8pm

Through December 30

HEDGE GALLERY

17 **It's a Christmas MiraCLE!**

This group show features art work based on six popular holiday movies: *Die Hard, A Christmas Story, Nightmare Before Christmas, National Lampoon's Christmas Vacation, Home Alone,* and *Elf.*

Opening 5-9pm

Through December 15

E11EVEN2 GALLERY

17 **Holiday Fair Preview Party**

Requires RSVP

MANSFIELD ART CENTER

17 **Functional Geometries**

Opening reception 5-9pm

Through January 6

CONTEXT FINE ART

17 **Fresh**
This show of work in various media revolves around fresh flowers, fruits and vegetables. It includes ceramics by Ann Bort, paintings by Christen Schneid, mixed media work by Eric Dull, photography by Christian Fredriksen, watercolors by Janine Jacobs-Beleski, altered images by Ron Kretsch, and photography by Stephen Tomasko.
Opening reception 4:30-7:30pm
Through December 19
STOCKER GALLERY AT LORAIN COUNTY COMMUNITY COLLEGE

18 **Holiday Fair**
Through December 24
MANSFIELD ART CENTER

18 **BAYarts Holiday Shop opens**
Through December 24
BAYARTS

18 **Behind the Scenes Tours**
See how Cleveland's oldest gallery does its custom framing. Two tours, 11am-noon and noon-1pm
BONFOEY GALLERY

18 **Sunday Painters Holiday Sale**
Through December 24
BAYARTS SULLIVAN FAMILY GALLERY

18 **Nydia Blas**
Photographer Blas grew up in Ithaca, New York, and is currently based in Atlanta, where she teaches at Spellman College. Her work focuses on portraiture of Black women and girls, whose lived experiences fuel her worldview and her activism.
Opening reception 6-8pm November 17

Artist discussion with Blas and Amanda King
2pm November 18
Through February 14
ABATTOIR GALLERY

19 **New Narratives: Contemporary Works on Paper**
Through April 14
CLEVELAND MUSEUM OF ART

21 **Quilt National 2023: Best of Contemporary Quilts**

Without a Net

The New Deal Artists of the WPA

Stitched Together: A Visual Patchwork from the CMA Collection
Through March 3
CANTON MUSEUM OF ART

24 **Tasting Notes: Date Night with Degas**
7-9pm
CLEVELAND MUSEUM OF ART PROVENANCE

25 **Family Clay Day**
10am-noon
ART HOUSE, INC.

ARTS ALIVE awards

Do you know someone whose work has made an impact on the arts in Summit and surrounding counties?

Nominate them for a 2024 Arts Alive Award today!

Go to **summitartspace.org/arts-alive-2024** or **scan code**!
Deadline for nominations is February 5. 2024.

SUMMIT ARTSPACE

140 E. Market Street | Akron, OH 44308 | summitartspace.org

QUARTERLY IN PRINT

WEEKLY BY EMAIL

You get *CAN Journal* quarterly, but you don't want to wait so long? Go to **canjournal.org** to sign up for our weekly e-newsletter. Each week, it's another dose of news and commentary on art in Northeast Ohio. We'll send it to your in-box, FREE.

JUST GO TO **CANJOURNAL.ORG** TO SIGN UP.

29 **Chamber Music in the Atrium**
Noon-1pm
CLEVELAND MUSEUM OF ART AMES FAMILY ATRIUM

30 **The Cleveland Show**
Curated by Cheryl Craver and Chey Jeffries, *The Cleveland Show* features work by Karen Beckwith, Jeff Benedetto, Tim Callaghan, Tim Herron, Ingrid Hoegner, Jesse Rhinehardt, Vivica Satterwhite, Joan Satow, Jeff Suntala and Dawn Tekler, whose images bring their own distinctive visions of Cleveland to their work, revealing a side of our city we don't often see.
Opening reception 5:30-8pm
YARDS PROJECT AT WORTHINGTON YARDS

30 **Black Graphics: African American Printmakers, 1960 to Now**
Through December
LUSENHOP FINE ARTS

30 **Sip in the Studio: Cookie decorating**
6-7:30pm
AKRON ART MUSEUM

30 **Elena Masrour: Bingo! I'm the King Now!**
Reception 5:30-8pm
Through January 14
MASSILLON MUSEUM GALLERY M

30 **The Lakeland Community College Visual Arts Faculty Exhibition**
Artist Reception 7-9pm
Through January 24
GALLERY AT LAKELAND COMMUNITY COLLEGE

DECEMBER

1 **Walk All Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT

1 **Student Holiday Show and 100 Show + Sale**
December 1 & 2
CLEVELAND INSTITUTE OF ART

1 **Ekphrastacy: Artists Talk + Poets Respond**
6pm
VALLEY ART CENTER

1 **MIX: Beat Streat**
6-10pm
CLEVELAND MUSEUM OF ART AMES FAMILY ATRIUM

2 **Walk & Talk through Tangents exhibition with curator Jenniffer Omaitz**
1-2pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

2 **A Fiber Affair: 8th Annual Benefit Gala**
6-9pm
PRAXIS FIBER WORKSHOP

3 **Kids' Makers Fest**
11am-3pm
AKRON ART MUSEUM

6 **Assembly for the Arts Quarterly State of the Arts lunch/meeting**
11:30am-1pm
LOCATION TBA

6 **Chamber Music in the Atrium**
Noon-1pm
CLEVELAND MUSEUM OF ART AMES FAMILY ATRIUM

6 **Chamber Music in the Galleries: French Impressionism**
6-7pm
CLEVELAND MUSEUM OF ART GALLERY 222

7 **After School Open Studio: Ice Cube Watercolors**
4-6:30pm
AKRON ART MUSEUM

7 **Holiday Sale**
11am-2pm December 7 & 8
KENT STATE UNIVERSITY CVA GALLERY

8 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

8 **Unsilent Night**
6:30pm
Meet at the Lincoln Park Gazebo with your smartphone and Bluetooth speaker to prepare for a 45-minute stroll through Tremont playing one of four pre-programmed tracks. Join some three dozen other cities in staging this annual holiday event. Walk steps off at 7pm.
TREMONT'S LINCOLN PARK GAZEBO

8 **Unsalted: A Solo Exhibition by Samuel Skelton**
Cleveland photographer/filmmaker Skelton looks at the outdoor world from unconventional angles. Instead of keeping his feet on the ground, he specializes in aerial and underwater imagery to tell stories from another perspective.
Opening reception 6-9pm
Through February 3
KAISER GALLERY

8 **Holiday Market**
The annual holiday sale, featuring more than 20 artists of all types, will be held downstairs in the former Fahrenheit space for two days only: December 8, coinciding with Walkabout Tremont, and December 15.
6-10pm
818 STUDIOS

8 **Morgan Makers Exhibition**
5-8pm
Through January 6
MORGAN CONSERVATORY

8 **Accent**
7:30-9pm
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

10 **Apollo's Fire: Wassail!**
4:30-6pm
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

10 **Close Encounters concert**
HEIGHTS ARTS

13 **Chamber Music in the Atrium**
Noon
CLEVELAND MUSEUM OF ART AMES FAMILY AUDITORIUM

13 **Winter Wonderland group show focused on the beauty and warmth of winter**
Through January 6
BEACHWOOD COMMUNITY CENTER ART GALLERY

14 **BAYarts Holiday Trunk Show**
6-9pm
BAYARTS

15 **Third Friday**
5-9pm
78TH STREET STUDIOS

16 **Community Art Shop: Pinata making**
1-3pm
ART HOUSE, INC.

16 **Closing reception for Akron Soul Train winter shows by Raja Belle Freeman and Debra DeGregiorio. At the reception AST will announce their 2024 artists in residence.**
5-7:30pm
AKRON SOUL TRAIN

17 **Apollo's Fire: Wassail!**
4:30-6pm
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

22 **Tasting Notes: Date Night with Degas**
7-9pm
CLEVELAND MUSEUM OF ART PROVENANCE

JANUARY

3 **Chamber Music in the Galleries**
6pm
CLEVELAND MUSEUM OF ART GALLERY 217

3 **Paul Tikkanen**
A retrospective of the work of Ashtabula abstract painter/sculptor/photographer Tikkanen (CIA '49) whose work was inspired by his world travels. This show will feature a series of paintings called "Profile."
Through January 31
STELLA'S ART GALLERY

4 **Melvin W. Clark: Four Decades of Painting**
Through end of February
LUSENHOP GALLERY

4 **Call for Art: Black & White Show January 4–6**
All works in all media must use only black & white, full tonal range of grays included
Show opens January 12
Through February 3
STELLA'S ART GALLERY

5 **Walk All Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT

5 **Davon Brantley Solo Exhibition**
Opening reception 5-9pm
Closing reception 5-9pm February 2
Through February 2
KINK CONTEMPORARY

8 **Lorain County Region Scholastic Art Exhibit and Awards**
Artists Reception 1-3pm January 14
Gold Key Ceremony 1-3pm January 28
Through February 15
STOCKER GALLERY AT LORAIN COUNTY COMMUNITY COLLEGE

10 **Joshua Redman Group featuring Gabrielle Cavassa**
7:30-9pm
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

12 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

12 **Christopher Pelrine: I Don't Paint For Your Comfort**
Opening 5-8pm
Through February 3
BAYARTS

12 **Prismatic Group Exhibition**
Spotlight: Amelia Joynes
Opening reception 5-8pm
Through March 10
HEIGHTS ARTS

12 **Black & White Show**
Through February 3
STELLA'S ART GALLERY

12 **Winter Exhibitions**
20th Annual FRESH Juried Exhibition
Nobody Here: David Kruk
Social Justice Student Art Exhibition
Waffle Weave Invitational: Group Show
Bad Nostalgia: Katherine Strobel
Through March 16
SUMMIT ARTSPACE

18 **ArtBar**
An evening of music, art and cocktails
HEIGHTS ARTS

19 **Liz Maugans: Life Is Brutiful**
HEDGE GALLERY

19 **Laundromat Show**
Opening 5- pm
Through February
E11EVEN2 GALLERY

19 **Third Friday**
5-9pm
78TH STREET STUDIOS

20 **Family Open Studio**
1-3pm
ART HOUSE, INC.

21 **Samantha Schneider—Root Beer Float: The Simple Pleasures of Childhood**
Through February 25
MANSFIELD ART CENTER

23 **Winter Exhibition**
Artist reception: 5:30-7pm February 16
Through February 29
CUYAHOGA VALLEY ART CENTER

26 **We Be Workin' Staff Exhibition**
Opening reception 5-8pm
Through February 16
MORGAN CONSERVATORY

27 **Scholastic Art & Writing Exhibition**
Through February 9
CLEVELAND INSTITUTE OF ART

27 **Family Clay Day**
10-11am
ART HOUSE, INC.

29 **3rd Annual Emerging Young Artist Exhibition Call for Artists Begins**
VALLEY ART CENTER

FEBRUARY

2 **Walk All Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT

2 **Is It Because I'm Me BLACK!!?**
Opening reception 5-7pm
Through February 29
CLEVELAND INSTITUTE OF ART

9 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

9 **ABC Does the ABCs: Explore the Alphabet by Art Books Cleveland**
Opening reception 5-8pm
Through March 2
BAYARTS

11 **from WOMAN XVII... created by women, of women and about women**
This biennial show, curated by gallery director Mary Urbas, offers a sprawling and engrossing look at dozens of mostly regional women artists, some well-known and some not, who work in a range of mediums.
Artist Reception 3:30-5pm March 24
Through March 29
GALLERY AT LAKELAND

15 **Ekphrastacy: Poets respond to works in Prismatic Art show**
HEIGHTS ARTS

6 **Third Friday**
5-9pm
78TH STREET STUDIOS

17 **Jen P. Harris, Sam Dienst, Mike Meier**
Opening reception 5-9pm
Through March 23
KINK CONTEMPORARY

8 **Close Encounters concert**
HEIGHTS ARTS

23 **Group show on intimacy featuring both local and out-of-town artists**
Opening reception
Through mid-April
ABATTOIR GALLERY

23 **AIR Exhibition: Pulp, Paper and Possibilities**
Opening reception 5-8pm
MORGAN CONSERVATORY

23 **Art Maker on the Move**
Conceived by longtime area arts promoter/organizer Joan Perch, who now focuses her work on Lorain County, this exhibit features artists working in new technologies. It emanates from the LCCC Campana Center's Future Artist Lab, which promotes the intersection of art and technologies and makes new technologies available to working artists through programming, public exhibitions, and its LCCC mobile Fab Cab makerspace. This show features work made by LCCC's Gregory Little, Oberlin College's Abby Aresty, and Cleveland Institute of Art's Matthew Hollern.
Opening reception 4:30-6:30pm
Through March 19
STOCKER GALLERY AT LORAIN COUNTY COMMUNITY COLLEGE

25 **Barbara Bosworth: Sun Light, Moon Shadow**
Through June 30
CLEVELAND MUSEUM OF ART MARK SCHWARTZ AND BETTINA KATZ PHOTOGRAPHY GALLERY

29 **Free gallery concert**
HEIGHTS ARTS

MARCH

1 **CAN Spring Issue Launch**
FRAMED GALLERY

1 **Walk All Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT

1 **Grand Reopening & Annual Members Exhibition**
Opening reception 5:30-8pm
Closing Party & Annual Member Meeting 5-8pm May 3
ARTISTS ARCHIVES OF THE WESTERN RESERVE

9 **ABC Chili Cook-Off**
1-4pm
ART HOUSE, INC.

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78th Street Studios
Akron Art Museum
Ashtabula Art Center
Assembly for the Arts
Canton Museum of Art
Cleveland Institute of Art
Cleveland Museum of Art
Cleveland Photo Fest
Consolidated Solutions
Fine Print Fair
Gray Haus Studios
HEDGE Gallery
Inlet Dance Theatre
Kent State University School of Art
Massillon Museum
M. Gentile Framing
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Root Cafe
Stocker Arts Center
Summit Art Space
Tri-C
Tricia Kaman Studio
Judy Takács
Ursuline College
Valley Art Center
Wolf's Gallery

Please shop these venues, visit these galleries, and use these services. They are all local. They all support art making in Cleveland.

HOLIDAY MARKETS

Buy art.

Buy local.

Shop small.

With those principles and this handy guide, you've got the holidays covered.

Compiled by Anastasia Pantsios

THROUGH DECEMBER 30

The 22nd **Heights Arts Annual Holiday Store** now fills all the gallery's spaces with the work of 150 artists and creators of all types, with many beloved regulars as well as new artists. After Thanksgiving, the Holiday Store is open seven days a week except Christmas.

HEIGHTS ARTS

THROUGH THE END OF JANUARY

Otis' Old Curiosity Shop in the Loganberry Books Annex Gallery is "a Dickensian treasure trove of holiday gifts, local crafts, vintage curiosities, and fabulous toys." It's open through December and into January for those who celebrate Eastern Orthodox Christmas.

LOGANBERRY BOOKS ANNEX GALLERY

NOVEMBER 17–DECEMBER 15

It's A Christmas Miracle! Opening the Third Friday in November, E11even2 Gallery presents a group show with imagery based on six popular Christmas and holiday movies: *Die Hard, A Christmas Story, Nightmare Before Christmas, National Lampoon's Christmas Vacation, Home Alone* and *Elf.* Open 5 – 9 pm Third Fridays, and by appointment.

E11EVEN2 GALLERY

NOVEMBER 18–DECEMBER 24

BAYarts' Holiday Shop is back, featuring locally handmade gifts, fine art, and trinkets. It kicks off with a Holiday Extravaganza 11 am-7 pm November 18, featuring hot chocolate, food trucks, a craft room, live holiday music, and the chance to schmooze with Santa, who'll lead the tree lighting at 6 pm. For an intimate, curated shopping experience, come to the Trunk Show on December 14. Seven days a week through Christmas Eve.

BAYARTS

NOVEMBER 18–DECEMBER 24

Mansfield Art Center's 54th Annual Holiday Fair showcases the work of local artists and makers, as well as gift items from small businesses around the globe. The galleries are packed with paintings, prints, photography, drawings, furniture, leather, jewelry, wood, glass, fiber, ceramics, children's items, and pieces with a holiday theme.

MANSFIELD ART CENTER

NOVEMBER 24 & 25

The Black Friday Shopping Experience at 78th Street Studios is slated for 10 am–4 pm, with the buildings many studios augmented by guest artisans in smARTspace. You'll find plenty of fine art and craft, and all the things Cleveland makers make. The following day, many of the businesses are also open 10 am–2 pm for Small Business Saturday!

78TH STREET STUDIOS

NOVEMBER 24–DECEMBER 23

The Waterloo Arts Holiday Co-op fills the gallery with fine art and handmade products by local craftspeople, many from the neighborhood. It's open 11 am-8 pm Fridays and Saturdays, and 11 am-5 pm Sundays.

WATERLOO ARTS

NOVEMBER 25

Screw Factory Artists Small Business Saturday is a laidback preview of their bigger holiday show in a few weeks—a great opportunity to spend some time in the studios at the building and get to know the artists and their work.

SCREW FACTORY

NOVEMBER 25 & 26

Akron's long-running Crafty Mart abruptly pulled the plug in October, leaving its artists, crafters, and makers with a hole in their schedule during their busiest sales season. **Cleveland Bazaar** rode to the rescue, booking an event at Crafty Mart's former space at the Bounce Innovation Hub and R. Shea Brewery in downtown Akron. 11 am-6 pm Saturday and 11 am-4 pm Sunday, with additional activities at Summit ArtSpace, Northside Marketplace, Akron Soul Train, and other area arts organizations.

BOUNCE INNOVATION HUB & R. SHEA BREWERY

DECEMBER 1–23

Zygote Press, Praxis Fiber Workshop, SPACES Gallery, and the Morgan Conservatory join forces for a **Holiday Members' Showcase** across all four locations. Your purchase of handmade, local, original work supports both the artists and the galleries. For location info and hours, please visit zygotepress.org/gallery.

ZYGOTE PRESS

DECEMBER 1–3

The annual **Little Italy Holiday Art Walk** is one of the area's longest-running art walks, and it's the perfect time to rediscover Cleveland's first "artist" neighborhood. Beyond the famous Schoolhouse, there are galleries, studios, bakeries, wine and gelato shops, and tons of restaurants. Art Walk hours are 5-9 pm December 1, noon-9 pm December 2, and noon-5 pm December 3.

LITTLE ITALY NEIGHBORHOOD

DECEMBER 1 & 2

The Cleveland Institute of Art Student Holiday Sale offers unique items made by students from CIA, some of whom are likely to be art stars one day. Meanwhile, the **100 Show + Sale** offers work by students, faculty, and friends of CIA for $100, or multiples thereof, to fund the students' annual spring break museum trip. Hours are 5-9 pm Friday and 10 am-6 pm Saturday.

CLEVELAND INSTITUTE OF ART

DECEMBER 2

The Bazaar at Lake Affect Studios gathers a wide selection of high-quality makers and vendors, and—bonus—there's a bar in the second-floor event space if you need to take a break for a drink. You may even find some of the building's resident artists open downstairs too.

LAKE AFFECT STUDIOS

DECEMBER 2

The artists with live/work spaces at the **Tower Press Building** emerge from pandemic hibernation with an open studio event featuring more than 15 resident artists who offer painting, photography, sculpture, prints, and small items such as cards. Noon-8 pm.

TOWER PRESS BUILDING

DECEMBER 2 & 3

Tradition continues with the artists at the **Twist/ArtCraft Artists' 35th Annual Holiday Show and Sale**. Fifty-five artists and makers offer fine art and handmade items, from totes, soaps, jellies and candies, to wool hats. 11 am-7 pm Saturday and 11 am-5 pm Sunday.

TWIST DRILL BUILDING

DECEMBER 8–JANUARY 6

The **Morgan Makers Exhibition** features handmade items by staff and members, from cards and low-priced novelties to elaborate artist books. You can also pick up some of the Morgan's handmade papers for your artist friends. Opening reception 5-8 pm December 8. The market is open during the Morgan's regular hours 10 am-4 pm Tuesday–Saturday.

MORGAN CONSERVATORY

DECEMBER 8 & DECEMBER 15

818 Studios expands its annual holiday market by taking over the former Fahrenheit Restaurant space downstairs at 820 Jefferson Avenue. It's a festive holiday marketplace offering work by almost two dozen artists. The first night, December 8, coincides with Walkabout Tremont, and Unsilent Night. Hours are 5-10 pm.

818 STUDIOS

DECEMBER 8–JANUARY 2

For its annual holiday artists market, **Stella's Art Gallery** turns its main gallery into a Christmas wonderland. Artists offer small affordable items, as well as paintings, photography, prints, upcycled art, pottery, mosaics and stained glass, wood and glass items, and mixed-media art. On opening night, 6-9 pm on Friday, December 8, all the artists will be present at their stations so you can talk to them directly about their work.

STELLA'S ART GALLERY

DECEMBER 9

At the **Pivot Center's Open House and Holiday Bazaar**, you can meet the creative organizations that make it their headquarters, including LatinUs Theater, Inlet Dance Theatre, Rainey Institute, Cleveland Museum of Art's Community Art Center and Parade the Circle, and Future Ink Graphics. There will be artwork and other items available for sale. Hours are noon-3 pm.

PIVOT CENTER FOR ART, DANCE AND EXPRESSION

DECEMBER 9 & 10

Cleveland Bazaar's Holiday Market at 78th Street Studios is the area's largest, with more than 125 makers and vendors spread over three floors. In addition, many of the building's dozens of resident artist studios, shops, and galleries are open. 10 am-9 pm on Saturday, and 10 am-6 pm on Sunday.

CLEVELAND BAZAAR AT 78TH STREET STUDIOS

DECEMBER 15–17

In addition to resident artists opening studios, the **Screw Factory Artists Holiday Market** packs the building with guest makers who bring even more variety to the mix of handmade items available. 6-10 pm December 15, 10 am-6 pm December 16, and 10 am-3 pm December 17.

SCREW FACTORY BUILDING

DECEMBER 15

At **78th Street Studios' December Third Friday**, you could spend $20 for a hand-painted pop-culture magnet from Cleveland punk rock veteran Floyd Longworth or $1000 on a gorgeous painting by one of the area's premiere artists. There's plenty of jewelry, ceramics, prints, and vintage items in between. Third Friday is 5-9 pm.

78TH STREET STUDIOS

THANK YOU THANK YOU THANK YOU

CAN Journal depends on a broad base of support to provide this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2023 CAN begins its second decade serving as the region's most trusted source for news of the visual arts. The organization is marking the occasion by the establishment of archiving partnerships with libraries and other collecting institutions to ensure the future of this cultural record, and to prepare for the future. CAN continues to build upon a commitment to provide an inclusive forum, and to bring readers feature coverage, artist profiles, interviews, reviews, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Go to CANjournal.org to make your gift online, or contact Development Director Leah Trznadel (leah@CANjournal.org), or mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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